THE THEATRE MAGAZINE BOUND

IN TWO VOLUMES

The Most Welcome of all Holiday Presents

A COMPLETE RECORD IN PICTURE AND TEXT
OF THE THEATRICAL SEASON OF 1911

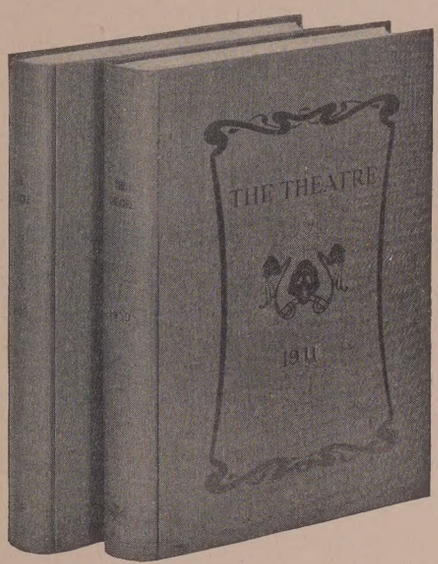
Complete Year, 1911—$6.50 a Set

Ready December 15th. Sent Prepaid

Two handsome volumes of over 200 pages, containing the twelve numbers issued during 1911 and beautifully bound in attractive green cloth.

Two Handsome Books for Your Parlor Table

colored plates, 1,500 engravings. Notable articles; portraits of actors and actresses, and scenes from all the plays produced during 1911.



The Handsomest Magazine Published

The most sumptuously illustrated, the most splendidly printed, full of anecdotes, reminiscences, and stories of stage life. In Uniform binding

The Complete Collection of 14 Volumes, Bound in Cloth, from 1901 to 1911 included, $125.50.

The following Volumes are still sold separately:

Year of The Theatre for	1902		Price, $18.00
" " " " "	1904		" 11.00
" " " " "	1905		" 9.00
" " " " "	1906		" 8.00
" " " " "	1907		" 7.00
" " " " "	1908		" 7.00
" " " " "	1909	2 vols.	" 6.50
" " " " "	1910	2 vols.	" 6.50

The magnificent colored covers which appear on each issue are all bound in the Yearly Volumes

THE THEATRE MAGAZINE CO.
8 WEST THIRTY-EIGHTH STREET - - - NEW YORK

Maillard's

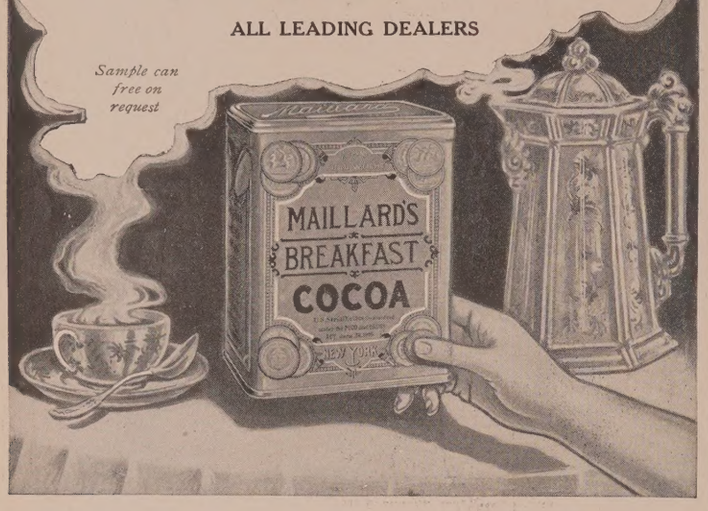
The best COCOA of them all

Maillard's Breakfast Cocoa and **Maillard's Vanilla Chocolate** are the ideal beverages. Served hot or cold—they are wonderfully rich in food values, and being quickly prepared and easily digested, they particularly appeal to the careful liver—the growing child, and persons in delicate health.

Ask for Maillard's

ALL LEADING DEALERS

Sample can free on request



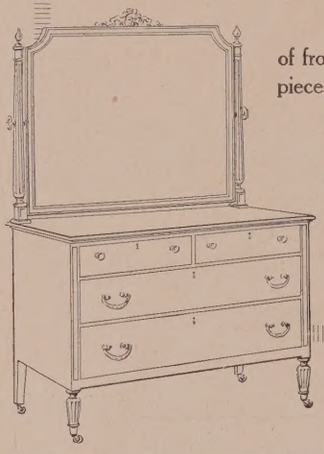
FLINT QUALITY FFF FOUNDED 1840

FLINT'S FINE FURNITURE

Exhibit of Spring and Summer Styles

We invite inspection of our New Spring Patterns in Furniture for Country Homes and particularly emphasize the guarantee in the Flint Trademark.

In the world-wide competition for Excellence, the Flint Trademark stands for the highest furniture ideals, "Flint Quality" is recognized as the "best"—and Flint prices are proved to be UNIFORMLY LOW.



Reductions

of from 10% to 50% on many odd pieces and discontinued patterns.

[Booklet illustrating Spring and Summer Styles mailed on request]

GEO. C. FLINT CO.

43-47 WEST 23rd ST.

24-28 WEST 24th ST.

Spring Opening Announcement

OUR SPRING EXHIBIT of imported and original crinoline models will open on Monday, March 4th, and will continue for several weeks in our Fashion Salon.

Our aim is to show novelties that will not be duplicated in America and styles especially adapted to the requirements of the American Woman.

Sketches and Patterns of all models will be for sale

Dressmakers and all Women interested in being well dressed cannot afford to miss this Opening and are cordially invited to come.

Remember the date, Monday, March 4th

L'ART DE LA MODE

8, 10, 12, 14 West 38th St., (Just off Fifth Ave.) New York

The Sozodont Girl

GOOD WHITE TEETH ALL AROUND IF YOU USE

SOZODONT

LIQUID, POWDER AND PASTE

Copyright Mishkin

CONTENTS: FEBRUARY, 1912

Edited by ARTHUR HORNBLOW

		PAGE
COVER: Portrait in colors of Otis Skinner as Hajj in "Kismet"		
CONTENTS ILLUSTRATION: Lucia Fornaroli, *danseuse* at the Metropolitan		
TITLE PAGE: An American portrait of Mme. Simone		37
THE NEW PLAYS: "The Talker," "A Butterfly on the Wheel," "The Return from Jerusalem," "Kismet," "The Bird of Paradise," "Just to Get Married," "The Stranger," "The Wedding Trip," "The Grain of Dust," "Modest Suzanne," "Over the River," and "The Right to Happiness"		38
SCENES IN "THE WEDDING TRIP"—Full-page plate		43
"THE MIRACLE" ATTRACTS ALL LONDON TO THE OLYMPIA—Illustrated		44
SCENES IN "THE TALKER"—Full-page plate		45
DICKENS ON THE STAGE—Illustrated	*Harry P. Mawson*	46
"LE DONNE CURIOSE" AT THE METROPOLITAN—Illustrated		50
A NAVAL BATTLE AND A VOLCANIC ERUPTION ON THE STAGE—Illustrated		53
"SUMURUN"—Illustrated	*Gertrude Lynch*	54
THE DIARY OF A DALY DEBUTANTE—Illustrated	*Evelyn O'Connor*	57
SCENES IN "THE BIRD OF PARADISE"—Full-page plate		59
OSCAR HAMMERSTEIN DISCOVERS A NEW SINGER—Illustrated		60
MAXINE ELLIOTT—Full-page plate		61
BRUCE MCRAE—AMERICA'S MOST POPULAR LEADING MAN	*Ada Patterson*	62
A CALIFORNIA FOREST PLAY—Illustrated		64
THAIS MAGRANE—Full-page plate		65
THE OUT-DOOR PLAY AT SKANSEN—Illustrated	*William Johnston*	66
SEVENTY WEEKS OF STOCK IN NEW YORK—Illustrated	*Anne Peacock*	67
STRANGE THEATRICAL COINCIDENCES	*Edward Freiberger*	69
TO MADAME FREMSTAD—Poem	*M. F. W.*	69
THE FLY-BY-NIGHTS—Poem	*D. M.*	72
OUR FASHION DEPARTMENT	*Harriet Edwards Fayes*	XV

CONTRIBUTORS—The Editor will be glad to receive for consideration articles on dramatic or musical subjects, sketches of famous actors or singers, etc., etc. Postage stamps should in all cases be enclosed to insure the return of contributions found to be unavailable. All manuscripts submitted should be accompanied when possible by photographs. Artists are invited to submit their photographs for reproduction in THE THEATRE. Each photograph should be inscribed on the back with the name of the sender, and if in character with that of the character represented. Contributors should always keep a duplicate copy of articles submitted. The utmost care is taken with manuscripts and photographs, but we decline all responsibility in case of loss.

SUBSCRIPTION: Yearly subscription, in advance, $3.50. Foreign countries, add $1.00 for mail. Canada, add 85c. Single copies, 35 cents.

LONDON: On sale at Daw's Steamship Agency, 17 Green St., Leicester Sq.

CHICAGO

BOSTON

PHILADELPHIA

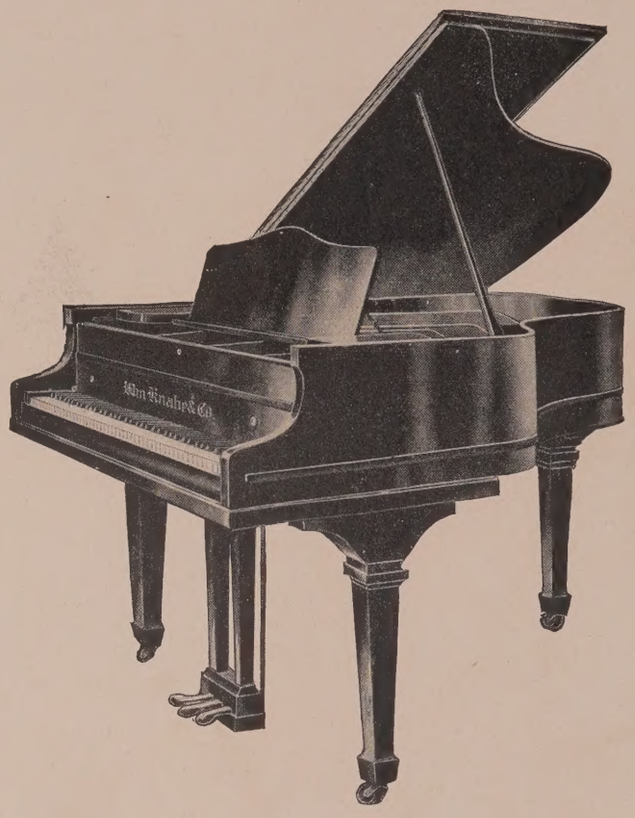
PARIS: 99 Rue des Petits Champs

Published Monthly by

THE THEATRE MAGAZINE COMPANY, Telephone, 6486 Murray Hill 8-10-12-14 West 38th Street, New York City

COPYRIGHT 1911, BY THE THEATRE MAGAZINE CO. TRADE MARK REG. U. S. PAT. OFF.

ENTERED AT POST OFFICE, NEW YORK, AS SECOND CLASS MAIL MATTER



The Knabe Piano

has been and ever will be the choice of the discriminating. The workmanship that makes The Knabe the World's Best Piano is not an acquisition of one generation, but

A PEDIGREE OF SKILL

that has run through the families of employees, where Sons have succeeded Fathers at the head of some particular branch of the art, and who in a great part have suggested the improvements when such were possible. Thus in 1912, as in 1837, The Knabe is universally acknowledged The World's Best Piano.

Knabe Pianos may be purchased of any Knabe representative at New York prices with added cost of freight and delivery

Wm. KNABE & Co., Fifth Avenue, cor. 39th Street

NEW YORK

BALTIMORE LONDON

Division—American Piano Co.

THE THEATRE

VOL. XV FEBRUARY, 1912 NO. 132

Published by the Theatre Magazine Co., Henry Stern, Pres., Louis Meyer, Treas., Paul Meyer, Sec'y; 8-10-12-14 West Thirty-eighth Street, New York City

Photo Sarony, N. Y.

AN AMERICAN PORTRAIT OF MME. SIMONE

The distinguished French actress now appearing in this country in Maurice Donnay's comedy, "The Return from Jerusalem," and other plays

White Chas. Quartermaine Olive Temple Madge Titheradge Evelyn Beerbohm

Act. II. Lady Atwill (Olive Temple): "You're a nice lot. Why didn't you tell me breakfast was ready?"

SCENE IN MESSRS. HEMMERDE AND NEILSON'S SUCCESSFUL COMEDY, "A BUTTERFLY ON THE WHEEL," AT THE THIRTY-NINTH STREET THEATRE

THE NEW PLAYS

HARRIS. "THE TALKER." Play in three acts by Marion Fairfax. Produced on January 8 last with the following cast:

Harry Lenox	Tully Marshall	Maud Fells	Berta Donn
Kate Lenox	Lillian Albertson	Leonidas Whinston	Malcolm Duncan
Ruth Lenox	Pauline Lord	Jessie Smith	Isabelle Fenton
Mr. Fells	Wilson Day	Elizabeth	Elaine Foster

Marion Fairfax's play, "The Talker," is very suggestive of the part that women can play in the affairs of life, and that they are playing in the affairs of the drama. The most thoughtful, if not always the most successful, plays within the last season or two have been written by women.

The idea in the present piece is good, but unevenly carried out. While the play does prove that evil may come of too much talking in uttering silly theories about the emancipation of women, it is the futility of the theories rather than the talking that is the gist of it. A wife who has tired of the stupid seclusion of life in a suburb, belongs to a club which discusses women's rights. She not only talks but writes essays on the subject. Her husband's sister falls under the influence of her talk and gets it into her silly head that every woman has "a right to live her own life." The result is that she elopes with a married man of the neighborhood, is abandoned in Chicago, and steals back home to borrow money from her sister-in-law to go further and fare better at honest work. She had thrown over her honest young lover, to whom she was engaged, and at the last moment he sends a note saying that he will marry her, or words to that effect.

Pauline Lord made a lovely, foolish and then pathetic figure of Ruth. Of course, you can sympathize with a girl in her plight, whether she is silly or not, and her story, as it is unfolded in the scenes will make many weep, only to dry their eyes promptly because the solution is too easy. In itself each scene in which she figures in the last act is touching. Her brother catches sight of her as she is about to slip out of the door, goes over to her, and without a word folds her to his breast. Tully Marshall understands how to make the most out of such a situation by doing the least. On the whole, however, he is hardly the ideal actor for the part, good an actor as he is. He was effective enough in a way, but he does not "look the part," as the professional saying is. He has some good scenes, and makes his points, too.

The strongest scene in the play is where the husband renounces his wife after berating her soundly for talking too much of her theories, and humbles her into repentance and renunciation of her foolish ideas.

The play is in three acts, and each act has scenes of equal opportunities, if not of force. The piece is a comedy, a satire and a tragedy. The comedy is well carried out, with the exception of the doings of a servant girl and her admirer, who is accommodating enough to bring in the wood for the fire. Mr. Fells, a neighbor of the Lenox family, as played by Wilson Day, is an amusing person. He no sooner gets home of evenings than he is sent out by his wife for bread. He earns his right to be in the play. Kate Lenox, the wife, is played by Lillian Albertson in a pleasing and effective way. She is comely, and is not in appearance the strong-minded woman. That is entirely fitting. She is not silly, either, in manner or talk; she is foolish in believing, or half believing, silly women's emancipation talk. The play is well acted, entertaining in passages, pathetic in parts, but it is unconvincing, except in a general way. It may gain a foothold, however, on the merits of its good intent.

THIRTY-NINTH STREET. "A BUTTERFLY ON THE WHEEL." Play in four acts by Edward G. Hemmerde, K. C., and Francis Neilson, M. P. Produced January 9 with the following cast:

George Admaston, M.P.	Eille Norwood	Jacques	Walter Claxton
Roderick Collingwood	C. Quartermaine	Detective	John Wilmer
Lord Ellerdine	Evelyn Beerbohm	Foreman	James Stuart
Sir John Burroughs	Herbert Budd	Lady Atwill	Olive Temple
Sir Robert Fyffe	Sidney Valentine	Pauline	Loretta Wells
Gervaise McArthur	Lewis Broughton	Footman	Frank Dossert
Stuart Menzies	Denis Cleugh	Peggy	Madge Titheradge

There is a story behind the New York presentation of "A Butterfly on the Wheel," if not a moral. It at least emphasizes Henry Arthur Jones' dictum that no matter how good and effective a play a dramatist may turn out, its public acceptance must depend upon the manner in which it is acted. This play, by Edward G. Hemmerde, K. C., and Francis Neilson, M. P., is an excellent case in point.

The story of a divorce case, the piece had a prosperous career in London, where the rôle of the co-respondent was acted with passionate fervor by Lewis Waller. The American rights to it

were secured by Charles Frohman, who tried it for several weeks in various Western cities with an English cast supporting a very young American actress in the rôle of the bitterly misunderstood heroine. The response was such that Mr. Frohman decided to withdraw it. For sentimental reasons, perhaps, Mr. Waller resented this treatment of the play that had stood him in such good stead, so he bought out the local rights, picked up some of the original players, cabled to England for Miss Madge Titheradge to come over, and under his own management presented it at the Thirty-ninth Street Theatre. The general press reception was fairly cordial, but the box office is telling a different story, and if indications do not go awry, Mr. Waller has an attraction that most sympathetically appeals to women, and what women approve of in the playhouse spells pecuniary success.

"A Butterfly on the Wheel" is one of those plays written to and from a big crucial scene; and to provide for it the authors first give two acts in which the imprudent, but not criminal, conduct of Peggy, the very young wife of the Rt. Hon. George Adamston, M. P., is set forth; to be followed by the court room scene, in which the neglected, flighty and impulsive young wife figures as a witness in a divorce suit, of which she is the defendant. This is the big scene, and most effective is it. The detail of the picturesque proceedings in an English court are perfectly carried out, and Peggy's heroic defense in the face of much damaging evidence results in a scene of sustained dramatic interest and great sympathetic appeal. The fourth act neatly and briefly unmasks a jealous and designing woman who plotted against the heroine and brings her and her husband together again.

Peggy is a star part, and in its interpretation Miss Titheradge leaped into immediate favor and showed herself to be a magnetic and graceful comedienne and an emotional artist of compelling worth. There was earnest fervor in Charles Quartermaine's rendering of the lover and reserved dignity in Eille Norwood's husband. A stolid and obtuse Englishman was acted with perfect naturalness and humor by Evelyn Beerbohm, and a wonderfully impressive performance was given by the counsel for the plaintiff by Sidney Valentine. Suave, insinuating, courteous, but implacably insistent, he breathed the K. C. to the life.

White LAURETTE TAYLOR
Now appearing in "The Bird of Paradise"

HUDSON. "THE RETURN FROM JERUSALEM." Play in four acts by Maurice Donnay. English adaptation by Owen Johnson. Produced January 10 with the following cast:

Michel Aubier, Arnold Daly; Lazare Hoendelssohn, Earle Browne; Emile Aubier, Charles Harbury; M. Aubier, Wilfred Forster; Dr. Lurdau, K. L. Dietz; Vowenberg, Geoffrey Stein; Trevieres, Norman Tharp; Moissac, Edward Lester; Captain George Aubier, Charles Francis; Afkler, Claus Bogel; Sonchamp, Theodore Langdon; Servant, David Paulson; Henriette De Chouze, Mme. Simone; Suzanne Aubier, Selene Johnson; Andree Daincourt, Ivy Troutman; Mme. Aubier, Louise Rial; Mme. Sonchamp, Belle Starr; Mme. Afkler, Grace Mills; Maid, Helen Weathersby.

It is pleasant to note the rehabilitation of Madame Simone into critical and popular favor with us after her discouraging reception on her first appearance in New York. Her third play, "The Return from Jerusalem," is morally as distasteful as "The Whirlwind," and is certainly not better as a play than "The Thief." Her qualities as exhibited were practically the same in all, and her art, not a variable accomplishment, was never lacking. Wherein then consists her present excellence and new favor? We have simply become better acquainted with her. She is not a great actress, but a very good one, and in "The Return from Jerusalem" she plays with conviction.

The piece itself, political and social with reference to a recent past in Paris, has no particular interest here, where it most interested there. The question of the army, intermarriage between

Hall Howard Hall Muriel Starr Wilton Lackaye Ouida Bergere Frank Sheridan Wm. Frederic Malcolm Williams
Act III. The Justice of Peace renders his decision in favor of John Marshall
SCENE IN CHARLES T. DAZEY'S PLAY, "THE STRANGER," AT THE BIJOU THEATRE

Jews and Gentiles, with which it deals, are not of first importance here. As a character study, with situations and dramatic moments, the play is at once repulsive and attractive. A Jewish young woman, free in her tendencies of thought, ambitious socially and intellectually, marries a Gentile to gain position and the means of advancement. He is stupid and uninteresting, an impossible person for her. She loses no time in falling in love with a more intellectual and more physically agreeable man. He is married, but becomes infatuated with her, goes off and lives with her, his wife threatening a divorce.

The home of the illicit lovers is the resort of all sorts of intellects. The woman, who had become a Catholic in form, retains all her Jewish prejudices, her lover hating her people. On one occasion he drives one of the visitors out of the house because of his outspoken views. Incidents of the kind growing out of this state of affairs afford spirited scenes. We see the progress and the abatement of the passion of these two lovers, she sometimes a purring cat, at other times as fierce as a tigress. They quarrel and she goes back to her people. The play is intended as a strong anti-semitic argument. The intent is to show the incompatibility of temperament of the Jewess and the Gentile. But M. Donnay is not convincing. His heroine, a faithless wife, is not representative of her race; his hero, a vacillating cad, cannot be taken seriously.

From the artistic point of view, Madame Simone was better, perhaps, than in her other plays, largely because she had taken heart again. Why, in such circumstances, should not her comedy be lighter, and even her voice in certain passages more vibrant and decisive? As a character she was a cat, a very disagreeable one; but her faith in her own race saved her, as a character, from contempt. Arnold Daly, as the lover, performed a miracle of seeming to be devoid of self-consciousness, and acted with discretion; and that is saying a great deal. The cast was well chosen, Miss Selene Johnson being as happy in her acting as she was unhappy in the circumstances of her life. The play is a success of curiosity more than of merit, but for its purpose it is artistic enough.

MADGE TITHERADGE
Young English actress as Peggy in "A Butterfly on the Wheel" at the Thirty-ninth Street Theatre

---

KNICKERBOCKER. "KISMET." Play in three acts by Edward Knoblauch. Produced December 25 with the following cast:

Hajj, Otis Skinner; The Muezzin, T. Tamamoto; The Imam Mahmud, Del De Louis; A. Mufti, John Webster; The Guide Nasir, Sydney Mather; The Sheik Jawan, Sheridan Block; The Beggar Kasim, Macey Harlan; Amru, Daniel Jarrett; Zayd, Harrison Carter; Amru's Apprentice, Gregory Kelly; The Caliph Abdallah, Fred Eric; The Wazir Abu Bakr, Henry Mitchell; The Wazir Mansur, Hamilton Revelle; Kafur, George Relph; Marsinah, Rita Jolivet; Narjis, Georgia Woodthorpe; Kabirah, Amelia Barleon; Miskah, Merle Maddern; Kut-al-Kulub, Eleanor Gordon; The Almah, Violet Romer.

As a remarkable scenic spectacle, as an extraordinary stage picture of life in the luxurious, sensuous East, in the fabulous days of Haroun-al-Raschid, this drama, which has attracted large crowds for months in London, deserves to take rank among the most curious and interesting theatrical productions of the present season. Seldom, if ever, has the theatre seen such wonderful settings, such sumptuousness of *mise-en-scène,* such astonishing wealth of detail, such dazzling tableaux of barbaric splendor and magnificence. The atmosphere of the ancient East, with its mysticism and fatalism, its richness and warmth of color, its odors of spices and incense, its glittering mosques, beautiful pal-

Moffett

EDDIE FOY AS MADISON PARKE, AND CHORUS, IN "OVER THE RIVER," AT THE GLOBE

aces and opalescent skies—all this is admirably reproduced. Artistically, the piece deserves the highest praise; to many spectators it will suffice that the scenic embellishment is the most lavish, the most novel they ever witnessed. But it is not enough to fill and dazzle the eye; the average theatregoer demands something more than mere tableaux. Stripped of its Oriental atmosphere and its glittering costumes and brilliant appurtenances, "Kismet" is old-style melodrama and tank drama at that, for a swimming pool is introduced in the Hammam of Mansur's palace, apparently

White Charlotte Walker Berton Churchill W. S. Hart Willard Robertson

SCENE IN EUGENE WALTER'S DRAMATIZATION OF JOHN FOX JR.'S NOVEL "THE TRAIL OF THE LONESOME PINE" AT THE NEW AMSTERDAM

only so that Hajj, the murderously inclined hero, may gloat as he watches his enemy drown.

The piece is without value as literature, and is of the crudest possible construction, the respective scenes hanging together by the merest thread of preposterous narrative. Some of the incidents are so childish, so naively hackneyed and trite—take, for example, the substitution scene in the dungeon, where Hajj strangles a fellow prisoner and escapes in his clothes,—as to make one wonder why such an inconsequential piece of theatric carpentry should have been considered worthy of so elaborate a scenic investiture. A page from the "Arabian Nights," the story is characteristically Oriental. Hajj, a vigorous, conscienceless beggar, who would just as soon kill as pray, is first seen at the door of the Mosque soliciting alms. Those who give he blesses hypocritically; those who refuse he curses roundly. Passes a man who seduced his wife and killed his son. Not recognizing his enemy, Hajj cries out for charity, and the man, revealing himself, throws him a purse. The beggar spits on the gold, but, on second thought, takes it to purchase in the bazaar gifts for his daughter and fine clothes for himself. Being a natural born thief, he steals more than he pays for. He is arrested and taken before the wicked Wazir Mansur, who orders his hand to be cut off. He will spare him on condition that he assassinate the Caliph. The Wazir also agrees to marry his daughter, who is wooed by an unknown lover. Hajj goes with joyous heart to kill the Caliph, but his blow is powerless, because of the latter's coat of mail. The beggar is thrust into a dungeon, where he again finds his old enemy, whom he strangles. Putting on the dead man's clothes, he escapes and goes to the Harem of Mansur, whom he pretends to identify as his own son. He tells him to kneel to receive his blessing, thrusts a knife into his back and gleefully watches him drown in his own bath. The Caliph arrives, and telling the astonished Hajj he is the unknown suitor of his daughter, and that he will marry her, sends him into exile. The beggar once more solicits alms at the door of the Mosque, while his daughter shares the Caliph's throne.

The part of Hajj is played by Otis Skinner, a splendid actor, whose art is not seen at its best in this rôle. He presents a superb and picturesque figure, first in the rags of the sturdy mendicant, and again in the costly stolen robes, but somehow the actor fails to strike a true note. He is not convincing; his performance is insincere. The part of the crafty, vindictive, blood-thirsty beggar demands that it be played in a grand manner, as if Hajj himself were a firm believer in fatalism, and convinced that his fierce hatreds, his vices, his uncontrollable passions, were part of his nature, traits he is powerless to resist. Acting the part in comic opera style attracts undue attention to all that is fantastic and impossible in both character and play, and thus immediately destroys all possible illusion. To our modern Western minds, the situations are wholly absurd, and Mr. Skinner plays his part with grim humor, as if he were quite of the same opinion, but it is unfortunate for, in this way, the audience is never permitted to forget that it is all unreal.

Rita Jolivet is a colorless and not very interesting heroine. Hamilton Revelle makes a strikingly handsome Wazir, and Fred Eric is distinguished and sympathetic as the Caliph. The stage management is admirable.

White

LILLIAN LORRAINE
Now appearing with Eddie Foy in "Over the River"

MAXINE ELLIOTT'S. "JUST TO GET MARRIED." Comedy in three acts by Cicely Hamilton. Produced January 1 with this cast:

Sir Theodore Grayle....F. Owen Baxter	Adam Lankester.....Lyn Harding
Lady Catherine Grayle....Emily Fitzroy	Mrs. Macartney.....Lucille Watson
Tod Grayle.....Ernest Chester	Frances Mellishp.....Carolyn Kenyon
Bertha Grayle.....Mona Morgan	A Footman.....George Donald
Emmeline Vicary .....Grace George	Dobbins .....John May

There is no American actress before the public to-day, whose art has shown such marked and admirable advancement as that of Grace George. Always a skilled performer of much personal charm, Miss George has now become the acknowledged leader in the field of high comedy. It is much to be regretted that her new piece did not have that enduring quality which makes for a long run, but if it did nothing more it showed Miss George in a most gracious light, and revealed the competent and refined character of the make-up of the Playhouse Company, which supports her.

It is just a simple story which "Just to Get Married" tells. There is no secondary interest, no complications, practically no suspense, and therein lies its weakness, for the original fable was entirely too tenuous for the basis of an entertainment calculated to fill out an entire evening. One-half of the first act showed that Emmeline Vicary was a dependent niece. That all her relations wanted her to marry Adam Lankaster, a rich and bashful young man, was iterated again and again. The engagement was finally accomplished, after a proposal scene on the lines of the Helen and Modus episode, which brought the first curtain down. The second act showed Emmeline in revolt. She decided she would not sacrifice Adam, as she didn't love him, broke the engagement, and, to evade her disgusted and acrimonious relatives, went out into the stormy night and started for London to prove her independence. At the railroad station she meets Adam again, and in a farcical scene, in which the inclement weather played an active part, found she did love him after all, and off they started for London to be married without any fuss or feathers.

While all this resulted in a great deal of repetition of words and ideas, the characters were deftly sketched and the dialogue bristled with womanly observations of witty import. Miss George graphically revealed the Emmeline, who had to get married because she was incapable of doing anything else. She expressed with nicety the young woman's weaknesses and strength of character, and acted the final scene with a blending of farce, sentiment and dependency that was charmingly feminine. Lyn Harding, Miss George's new leading man, is an Englishman of commanding presence. Adam is a rôle which makes little demand of a skilled player. Mr. Harding played it with perfect ease and effectiveness. All the other rôles were pleasantly handled, and the stage settings showed a refining hand.

DALY'S. "THE BIRD OF PARADISE." Play in three acts by Richard Walton Tully. Produced January 8 with the following cast:

Liliha .....Virginia Reynolds	Hewahewa .....Albert Perry
Makia .....Jane Meredith	Luana .....Laurette Taylor
Kanoa .....W. K. Kolomoku	Paul Wilson.....Lewis S. Stone
Kapule .....B. Waiwaiole	Captain Hatch.....Theodore Roberts
Naihe .....S. M. Kaiawe	Mr. Sysonby .....W. J. Constantine
Kuakini .....A. Kawala	Mrs. Sysonby.....Mrs. Estar Banks
Lanipule .....W. B. Aeko	Diana Larned.....Pamela Gaythorne
Mahumahu .....Ida Waterman	"Ten Thousand Dollar" Dean.G. B. Post
Kaia .....Herbert Farjeon	Hoheno .....Robert Harrison
Hopoe .....Nona Kelly	Tomoro .....Clyde Crawford
Konia .....Nance Caldwell	Mrs. Crothers.....Margaret Nagele
Lemuele .....Van R. Townsend	Mr. Jameson.....Craig Miner

Presented for the first time in this city at Daly's, and since removed to the Maxine Elliott Theatre, where it is the current attraction, Oliver Morosco's production, "The Bird of Paradise," has sounded a new note in the romantic drama. It is an Hawaiian play, and is from the pen of Richard Walton Tully, known here as co-author with David Belasco in the composition of "The Rose of the Rancho." The new piece is a tremendous advancement over the previous one in literary quality, poetical imagination, character drawing and dramatic substance. It contains a big theme, which, if at times is not entirely realized, is treated so immeasurably above the average offering at a Broadway playhouse that it deserves to be accounted as one of the really big achievements of recent years. It further gives evidence of a close and observant study of Hawaiian customs and superstitions, and the wonderful changes that the langorous climate and its exotic environment make in the *(Continued on page ix)*

SCENES IN "THE WEDDING TRIP" AT THE BROADWAY

White Edward Martindale Dorothy Jardon
Act. II. Aza tells Mafta she loves him

Gwen Dubarry Joseph Phillips Fritzi von Busing
Act. II. Basilie and Lotta meet the American tourist

White Gwen Dubarry J. J. McCloskey Fritzi von Busing Christine Nielsen
Act III. Felix exposed by his wife and sweethearts

From *Sketch*, London
Maria Carmi as the Madonna

The miraculous image gives a cripple the use of his limbs

Natacha Trouhanowa as the Nun

"The Miracle" Attracts All London to the Olympia

CABLE despatches from London state that vast crowds are flocking to see "The Miracle," a stupendous production, with music by Humperdinck, which is being given at the Olympia on a scale of magnificence seldom, if ever, attempted in the British metropolis. The story is similar to that of Maeterlinck's play, "Sister Beatrice," seen at the New Theatre, in this city, in which a nun runs away from the convent into the world and returns, after drinking her fill of the world, to find that her place in the convent has been taken meanwhile by the Virgin Mary.

"For his plot," says the London *Times*, "Dr. Karl Vollmöller has gone to that old High German or Dutch legend out of which John Davidson made a fine ballad and M. Maeterlinck his play. The story begins and ends in a vast cathedral, attached to a vast convent. In the centre, under a towering gold canopy, stands a miracle-working image of the Virgin and Child; and when, in the dim light of dawn, the nuns have gathered round it and sung their office, the great west doors are thrown open, and the people crowd in to celebrate the Virgin's fête, headed by an ecclesiastical procession of unexampled splendor—if, necessarily, rather empty of significance. Above the burden of the nuns' prayers rise the people's anthems and *Ave Marias*. Behind the people come the cripples; there is a miraculous cure; the cathedral is crowded with people, all inspired with joy and fervor. Slowly as this pitch has been reached, it as slowly subsides. The nuns go one way, the people another; and at last the great church is empty, save for the gleaming statue in its blazing robe and crown, and for one solitary nun, to whom is left the care of it — with the keys of the cathedral. Those keys she uses before she should. Outside the great west door there is piping and singing. The children are there, and children she cannot resist. She lets them in, plays with them, dances with them, and the love of playing and dancing gets hold of her. For, with the children, she had admitted some one else; the gay, sinister figure of a wandering Spielmann, whose pipe is the call of the blood. That call she must obey. In vain she kneels before the Virgin, passionately praying; in vain she snatches, in a frenzy, the Child from the Virgin's arms. Her grasp closes on air. And when the Spielmann brings in the armor-clad knight, whose great horse is waiting under the pine trees on the hill outside, her piety is not so strong as his arms. They ride away into the night; and then the sacred image, now empty-armed, rises slowly to its feet, puts off the gold crown and the gold robe, and puts on the black veil and the gray robe which the nun had left, with her vows, behind her.

From *Sketch*, London
The Spielmann and the Nun

"The intermezzo pictures the truant's life in the sudden and various world of medieval Germany. There were to have been seven scenes; on Saturday not all were given. The cathedral is now but a shell; so far as may be it is not there. We are out in the world; and in the world we see the knight killed and the nun captured by a robber baron; we see the nun weary of her fierce lover, dancing listlessly on the banqueting table to amuse his rough court, and filling the eye of the chief guest, the King's son. We see the King's son and the robber baron dicing for the possession of her, the King's son winning the throw, and the robber baron killing himself for grief. Then comes the mock-marriage

(Continued on page ix)

Scenes in Marion Fairfax's New Play "The Talker" at the Harris Theatre

Pauline Lord Tully Marshall
Act I. "Please don't say anything to him now"

Tully Marshall Lillian Albertson
Act III. "Let me see that letter!"

White Pauline Lord Lillian Albertson Wilson Day Tully Marshall
Act III. Harry Lenox (Tully Marshall): "Ruth has come back home to us"

Copyright Byron, N. Y.
The Widow Bardell (Laura Joyce Bell) in "Pickwick"

Copyright Byron, N. Y.
Landlord (Blondell); Swiveller (Max Figman); Mr. Garland (Wm. Seymour); Quilp (P. A. Anderson); Sampson Brass (H. Sparling), in "Old Curiosity Shop"

Copyright Byron, N. Y.
The Beadle (Ed. E. Lyons) in "Oliver Twist"

Dickens on the Stage

By HARRY P. MAWSON

WHAT the stage and the dramatist owe to the genius of Charles Dickens can hardly be measured in words. About the time Dickens had burst upon the world of letters in England (1830-40) one Eugene Scribe was doing for French dramatic literature just what this gifted Englishman was doing for all writers of fiction in England.

It was Scribe who paved the way to discard the old-fashioned "conversational drama," creating and founding the school of picture dramatists, whose work is so much in vogue to-day; and however much his "school" may have been improved upon since Scribe lived and wrote, unconsciously or subconsciously, the working dramatists of to-day, even those who may never have read Scribe or even flouted his method, owe him a debt they can never repay. Dickens, in novel form, is the Scribe of English literature. His novels are picture plays. Situation follows upon situation, character touches, innumerable bits of business, satire, wit, drama, comedy, tragedy, are all admirably blended, and his prolificness was like Scribe's—boundless. It is the fashion to flout Dickens, to call him stagy, his characters freaks, his pathos, bathos, and so on, but if there ever lived a man who possessed that much vaunted "born dramatic instinct," it was the author of "Pickwick Papers," "Old Curiosity Shop," "Oliver Twist," "David Copperfield," "Nicholas Nickleby," "Bleak House," "Tale of Two Cities," etc., etc. And, if the most successful dramatists of this country, or of any other country, had one tithe of his facility of invention—well, they might write real plays.

CHARLES DICKENS

Charles John Huffham Dickens was born at Landport, Portsea, England, February 7, 1812. The world-famous author would, therefore, if still living, be one hundred years old on the 7th of this month. It is not often that we celebrate the centenary anniversary of a writer, who is as much of a friend to-day as when he was writing in the zenith of his fame, yet booksellers everywhere will tell you that of the classics of our literature, Dickens is still the best seller.

The author's father was a naval pay clerk, than which no more unsubstantial asset may be described upon which to bring up a family. There were many hard times in the Dickens family. At the age of nine Charles was sent out to paste labels on blacking boxes at 6 shillings ($1.50 a week). It was about this period that the Dickens family moved to Camden Town, at that time one of the most sordid suburbs of London. And undoubtedly it was the scenes, trials and tribulations of their life there which sowed the seeds for the pictures of the poverty-stricken, and people in the humble walks of life, that form the bed-rock of Dickens' genius. Later on his father was confined as an insolvent debtor in Marshalsea Prison, and therein were laid the scenes of "Little Dorrit." Passing over many experiences to that which finally shaped his destiny, Dickens became a stenographer and law reporter, and then parliamentary reporter. It was out of these day-to-day adventures, one may say, that he wrote his first sketches under the pseudonym of "Boz."

His first, and practically his only play, was a farce entitled "Strange Gentleman," written in 1836, when he was twenty-four, and then another called "Village Coquettes," but these were his only direct contributions to the stage, and, as his books were turned into plays as quickly as they were published, there was no need for Dickens himself to write for the stage.

In appearance (as this writer, when a young boy in 1868, remembers him read in the old Concert Hall, Philadelphia, and shook hands with him after the reading) Dickens was a typical, thick-set, solidly built Englishman of the middle class, with thin hair of an auburn hue, and a full, straggly beard, a pair of twinkling eyes, and a trick of digging deep down into the right-hand pocket of his trousers when in conversation, as if he were amused at one of his own witticisms. He had the features and the figure that one often sees in the family portraits of the Englishmen who settled in Pennsylvania, and not at all the characteristics of the Cavaliers who settled in Maryland and Virginia.

Dickens made two reading tours in this country—one in 1842 and the other in 1867-8. On both occasions, particularly in 1842, the public slopped over about him. Literary lions were scarce in those days, and the country lost its head. There were balls, dinners and

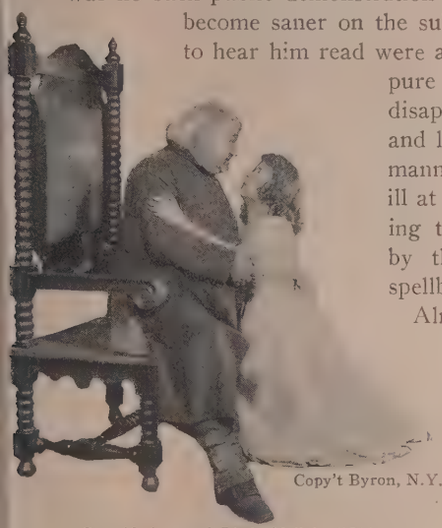
Copy't Byron, N.Y.
Sam Weller (Digby Bell) in "Pickwick"

Copy't Byron, N.Y.
Jingle (Grant Stewart) in "Pickwick"

Copyright Byron, N. Y.
SCENE IN "OLD CURIOSITY SHOP"

Copyright Byron, N. Y.
SCENE IN "DAVID COPPERFIELD"

celebrations of all kinds. On top of this, Dickens went back home and wrote his "American Notes," and then all was changed. The country was outraged, and Dickens did not dare to return until the later date, by which time he had been forgiven. There was no such public demonstration on the second visit. We had become saner on the subject of lions, but the crowds to hear him read were as great as ever. As a reader, pure and simple, Dickens was a disappointment. His voice was thin and lacked carrying power, and his manner was distinctly nervous and ill at ease. But the charm of hearing the great characters exploited by their creator held the public spellbound.



Copy't Byron, N.Y.
Grandfather and Little Nell in "Old Curiosity Shop"

Almost every book that Dickens wrote has stage possibilities, and practically every one of them has been dramatized — invariably crude plays made more to exploit some actor of that day in a "character" part, because it is in these parts that Dickens' books abound. All of his characters represented on the stage as "straight parts" are simply hopeless for the actor and the auditor. That is one of the reasons why a "David Copperfield" play has never been a success, while versions written around "Little Em'ly" have done fairly well. David, when translated to the stage, has been found too good to live.

Of the actors of the past who made fame for themselves in Dickens' characters was W. E. Burton, who saw for himself a great part in "Cap'n Cuttle"—Ned Cuttle, as he calls himself through the book of "Dombey & Son." Nevertheless, the play failed upon its first production, although made by John Brougham, a famous comedian adapter of his day, whose speeches before the curtain alone were worth the price of admission. Later on it was revived and became a great success. Brougham was to receive $8.00 a performance. Compare this royalty with the 10 per cent. of the French dramatist and the sliding scale of 5 per cent. on $4,000, 7½ on the next two, and 10 per cent. on all over $6.000 of the gross receipts for the American playwright of to-day, and then determine whether the drama needs elevating. "Cuttle" was first produced at the Chambers Street Theatre in 1840. It was revived again in 1860 by the late Wm. J. Florence, who played it many years after, and it was always considered one of his happiest efforts. When Burton died, Florence bought his costume for the part and really made himself up therewith to be Burton's double.

Sally Brass, Quilp and Sampson in "Old Curiosity Shop"

Undoubtedly the two books of Dickens made into plays that became most famous were "Old Curiosity Shop" and "Bleak House." The first named was again dramatized by Brougham, who this time was paid the lump sun of $5,000 for what was indeed a very bad play. But enormous audiences crowded to see Lotta double the two parts of "Little Nell and the Marchioness," under which title she played the piece. In those days few of the stars carried along their own support, but played stock engagements at the various stock companies in the large cities of the country. Famous in those days was Mrs. John Drew's Arch Street Theatre, Philadelphia, and in this company was the most popular light comedian of his day, "Bob Craig," whose work as "Dick Swiveller," (Mr. Richard of Brass' office) is one of those cameos of acting that impresses one as

...right Byron, N. Y.
...l Sykes (Hardee Kirkland) in "Oliver Twist"

Copyright Byron, N. Y.
Fagin (J. E. Dodson) in "Oliver Twist"

Copyright Byron, N. Y.
Nancy Sykes (Amelia Bingham) in "Oliver Twist"

Copyright Byron, N. Y.
Grandfather Trent (John Jack); Little Nell (Mary Sanders); Daniel Quilp (P. Anderson), in "Old Curiosity Shop"

long as memory lasts. In fact, he was the immortal "Dick" on and off the stage.

There was in the company, too, an actor named Adam Everly, of an old family there, on one side of Quaker origin. Originally he had been a prosperous real estate broker, but becoming stark-staring stage-struck, gave up his business and joined Mrs. Drew's company. He was a desperately bad actor, but there was just one part that he also lived, and that was Daniel Quilp, the ship breaker of Quilp's wharf in "Old Curiosity Shop." How the gallery used to hiss and hate the black dwarf of "the ugliest dwarf seen anywhere for a penny!" During the years that Mr. Everly was on the stage his family treated him as if he were one of the dead. Their house on Arch Street, only a few blocks from the theatre, had its outside shutters tightly closed, like a house of mourning, and were only re-opened when its master retired from the stage and returned to his original vocation.

Copyright Byron, N. Y.
Dick Swiveller (Max Figman); The Marchioness (Mary Sanders); in "Old Curiosity Shop"

Of the living actors of to-day who played with Lotta, there remain still W. J. Ferguson, who played Dick Swiveller, and P. Augustus Anderson, who was also a famous Quilp in his day. Lotta's play was a thing of shreds and patches in many scenes. In this play she introduced some of her specialties, among others doing a dance, on a table in Brass' office, for the delectation of the immortal Dick.

Another, and the latest version of "Old Curiosity Shop," was made by this writer in four acts and five scenes, and produced at the Tremont Theatre, Boston, January 22, 1900, with Mary Saunders as Little Nell and the Marchioness; Max Figman as Dick; John Jack, Grandfather Trent; Harold Hartsell as Fred Trent; Charles Stanley as Sampson Brass; P. Augustus Anderson as Daniel Quilp, wearing the same costume he used with Lotta; Anne Caverley as Sally Brass, and Wm. Seymour, who also staged the play, as Mr. Garland. In Boston the play had a very successful run, but met with disaster at the Herald Square Theatre, New York, but analogous to Florence in "Cuttle," Figman has revived the "Shop" for himself, and scored heavily as Dick Swiveller.

Perhaps the play that aroused the most comment, and lived longest, was that version of "Bleak House," which Madame Janauschek called "Lady Deadlock's Secret." In her day this actress was estimated one of the greatest actresses of the American stage. Janauschek played or "doubled" the two parts of Lady Deadlock and Hortense, the French maid. It was a crude old play, but the business of the play was so arranged that when Lady Deadlock made an exit on one side of the stage, Hortense immediately made an entrance from the other, and the illusion was so wonderfully complete that there were always unbelievers who declared there were surely two women, and that Janauschek had an understudy.

Mme. Janauschek "turned" this trick by having a black gown made all in one piece to slip on over the other, a wig and a bonnet all ready in the wings, so that it took but a second or two to make the change from one part to the other. The change of voice was also remarkable. Those were the days when actors delighted, as an evidence of versatility and real art, in doubling parts; now, however, in these more practical days, it is out of favor, back of and in front of the curtain line.

Other women who figure in versions of "Bleak House" were Dorothy Dene, in 1884 (a noted beauty and model of Sir Alma Tadema), and Jennie Lee acted it ten years earlier in California, playing Poor Jo, the street sweeper. Even before Janauschek there was Laura Keene in 1859, and Jane Coombs again in 1893.

Perhaps it was "The Cricket on the Hearth," with Joseph Jefferson as Caleb Plummer, that lived longer than any other of the Dickens stories on the stage. Jefferson kept it in his repertoire for fifty years. A version was seen at the old Winter Garden as far back as 1859, where Joe first played Caleb; Agnes Robertson (mother of Kathryn Florence [Mrs. Fritz Williams] and Eleanor Moretti), played Dot; Sara Stevenson, Bertha, and Mrs. John Wood, Tillie Slowboy. In after years Jefferson cut down the play into two acts, and made it part of a bill with "Lend Me Five Shillings."

"Oliver Twist" is another Dickens stage favorite, and all sorts of versions have been made of this book for Charlotte Cushman

Copyright Byron, N. Y.
Mr. Pickwick (DeWolf Hopper); Wardle (J. K. Adams); Weller, Sr., (Henry Norman), in "Mr. Pickwick"

down through Mathilda Heron to Elita Proctor Otis. The murdered Nancy Sykes was always a favorite part. But when the business of the murder, as Dickens wrote it, was done, or even approximately attempted, it repelled rather than attracted a public. Nevertheless this book and another we shall talk about later possesses the cleanest cut possibilities for a play of any his genius ever created. J. B. Studley was a famous Bill Sykes when Charlotte Cushman produced her version at the Winter Garden in 1861. Contemporaneous actors who would shine as Bill would be Wilton Lackaye, Holbrook Blinn and George Fawcett.

Scene in "Our Mutual Friend" (from an old print)

Charlotte Cushman was again to the fore in another Dickens play, this time as Fanny Squeers in "Nicholas Nickleby." In this book-play Mantalini necessarily furnished the character actors a great opportunity. Edmund C. Conner, who often supported Booth, a highly esteemed actor of his day, delighted in playing Mantalini. Clara Fisher Maeder, who lived to a fine old age, and died but a few years ago, once played Nicholas; this was at the Boston Museum about 1848-50. Mrs. J. Montgomerty Field (wife of Monte Field, for years manager of the Boston Museum Stock Co.), played Smike. John E. Owens played Newman Noggs in still another version. Of the Mantalinis, Charles Walcott is still at work.

One of the last important Dickens plays was a three-act dramatization of the character of Tom Pinch, from "Martin Chuzzlewit," by E. S. Willard, which is, of course, partly American in *locale*. The first version of this was made by Thomas Higgie and Thomas Hailes Lacy, July 8, 1844, and done at the Lyceum Theatre, London. Among the famous old-timers seen in the several versions were Mrs. Wood as Master Bailey, William Davedge, Ben T. Ringgold, C. T. Parsloe (famous to a later generation as the first stage Chinaman on our stage), and J. H. Stoddard, beloved by all who knew him. The Higgie-Lacy play is in three acts, and a fairly good piece of work.

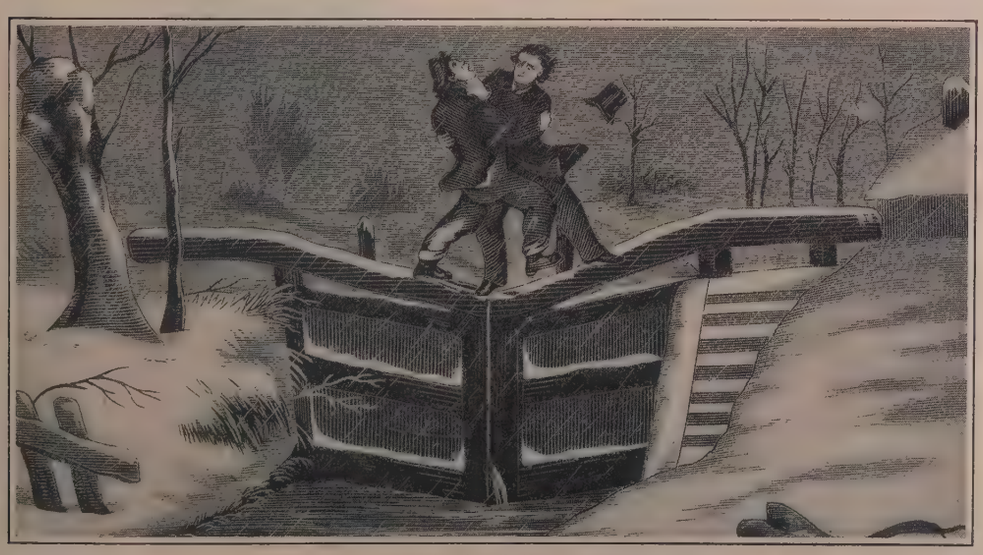
Nancy and Bill Sykes in "Oliver Twist"

Pickwick has tempted more dramatists perhaps than any other, and with less satisfactory results. The only satisfactory effort was a one-act play, "Jingle" (Alfred Jingle Esqre), done by Sir Henry Irving, and a companion piece of character acting to his "Waterloo." Charles and Manuel Klein also made a musical version of "Pickwick" for De Wolf Hopper, and this was done at the Herald Square Theatre, with lamentable results to Dickens.

"A Tale of Two Cities" was first dramatized by Tom Taylor, and then another version, called "The Only Way," was acted here first by Henry Miller and then by Martin Harvey. In "No Thoroughfare," by Dickens and Wilkin Collins, Charles Fechter was a famous Obenreizer. "The Holly Tree Inn," "Christmas Carol," "Our Mutual Friend," "Little Dorrit," have all been acted, the last from a German version by Franz von Schoenhan and Englished by Margaret Mayo. The last of all is a French version of "Pickwick," which has won success in Paris.

Robert Louis Stevenson declared he could make a play out of "Great Expectations" in four days. When it was done (not, however, by Stevenson) it failed.

Of the actress-managers of 30-40 years ago in New York, none were so famous as Mrs. John Wood. She had been here so long that most people had forgotten that she was an Englishwoman, and when she finally returned to London, in 1866, they thought she was an American. Perhaps Mrs. Wood was more associated with the Dickens characters than any actress of her day. For her reappearance in London she chose her own version of "Barnaby Rudge." Both failed to please, but it was just after our Civil War, and the hard feeling engendered on both sides did not help matters.



Scene in "Our Mutual Friend" (from an old print)

There is no doubt but that Dickens had a great passion for the stage. He early associated himself with private theatricals, the stepping-stone for so many actors and playwrights. If ever there was a born dramatist it was he. He had the dramatic instinct—perhaps over-developed. All of his books abound in dramatic pictures, cumulative interest, humor, sheer comic fun, great character drawing and pathos; lacking only in two ingredients, real heroes and real heroines. We assert this, because when his books are translated to the stage, almost without exception they become melodramas, and surely it is difficult to imagine a melodrama without the regulation lovers. Of villains, Dickens always had a plentiful supply. Then why did he not write

(*Continued on page viii*)

White M. Reschiglian M. Jadlowker M. Didur M Scotti

SCENE IN WOLF-FERRARI'S OPERA, "LE DONNE CURIOSE." ACT. I.—IN THE "AMICIZIA" CLUB HOUSE

"Le Donne Curiose" at the Metropolitan Opera House

THE impossible has been accomplished at the Metropolitan Opera House: the hands of time have been turned back centuries by the opera season's second novelty, Ermanno Wolf-Ferrari's opera, "Le Donne Curiose." It plays in Venice, the middle of the eighteenth century; its music is Mozartian. Yet its composer lives and breathes the air of Richard Strauss and Giacomo Puccini. A wonder of wonders!

For the sake of record, let it be stated that the first performance in America of "Le Donne Curiose" ("The Inquisitive Women") occurred at the Metropolitan Opera House, this city, on Wednesday evening, January 3, 1912. That its libretto is by Luigi Sugana, after a comedy by Carlo Goldoni. The complete cast arranged for the *première,* was as follows:

Ottavio, Adamo Didur; Beatrice, Jeanne Maubourg; Rosaura, Geraldine Farrar; Florindo, Hermann Jadlowker; Pantalone, Antonio Pini-Corsi; Lelio, Antonio Scotti; Leandro, Angelo Bada; Colombine, Bella Alten; Eleonora, Rita Fornia; Arlecchino, Andrea de Segurola; Asdrubale, Pietro Audisio; Almorò, Lambert Murphy; Alvise, Charles Hargreaves; Lunardo, Vincenzo Reschiglian; Mòmolo, Paolo Ananian; Mènego, Giulio Rossi; Un Servitore, Stefen Buckreus.

This was the first time that the work was ever sung in Italian, and its composer, a Venetian by birth, of German and Italian parentage, arrived in time for the second performance, having missed the American *première* by a few hours. It was the first time, too, that he had ever really heard the work in public, sung in his native Italian, in the language in which it was composed. There were many outward demonstrations, customary on such an occasion, but the real, intimate note of his presence was struck behind scenes when, after the second act, he broke down and sobbed like a child and embraced Toscanini, who was conducting the opera.

WOLF-FERRARI
Composer of "Le Donne Curiose"

And now to the opera itself. It is a musical comedy of the highest order, the libretto and the music sparkle with fun. Its plot is a mere thread concerning the curiosity of a lot of women who are consumed with the desire to know what their liege lords and sweethearts do to pass the time at a certain club where petticoats are barred. The women finally succeed in getting the password and a set of keys, and gain access to the domain sacred to mere man. There they discover that the amusement of the men is of the most innocent sort and, being caught, are compelled to seek pardon, which is granted. The opera ends with an "all is forgiven" dance, and, as the curtain falls, there are promises of two weddings looming large on the horizon. That is all—a story of almost childish simplicity.

Yet this plot has moved Wolf-Ferrari to musical expression that for sheer charm has not its equal in the present Metropolitan repertoire. In the first place, the composer has been artistically sincere in the equipment of his orchestra, using none of the modern, ear-splitting devices beloved by the modern music lords. Besides strings and woodwind, he uses but two horns and two trumpets, and yet there is never a suggestion of monotony in orchestral color.

His themes lean strongly on Mozart, Beethoven and occasional suggestions of Bizet. It is, to be quite frank, not a monumentally original work,—but there all cavil ceases. It is so overwhelmingly lovable that any of us poor critics, who have to raise the finger of superior knowledge and point out resemblances of melodies and hint at sources from which these melodic inspirations may have sprung are, I assure you, so heartily ashamed of ourselves that we bow our collective heads in shame, as we are honest men.

Such charming music as the love duets of Act I and II has not been written since Mozart; such exquisite tonal mirroring of a Venetian moonlit scene as precedes the opening picture of the third act has never been done before in opera, as known to mortal critical ears; such wonderful ensemble work, such discriminating use and placement of the recitatives prove the composer a master of his craft. And there are a hundred instances of the same kind, episodes in which the attentive ear revels. As for the mirth, as reflected by the music, there is no end to it. There are moments when the whole orchestra is trilling with laughter, there are other times when the satire is exquisitely told in tones. Never a trace is there of vulgarity anywhere in the score, never a big dramatic thrill, never even a suggestion that life is brutal after all. It is all like some exquisite page out of the diary of a happy man.

White Rosaura (Geraldine Farrar) Florindo (Hermann Jadlowker)
"LE DONNE CURIOSE." ACT II.

The performance itself was wonderful. Toscanini and the principals on stage had slaved like bees for months at this work. They had rehearsed and rehearsed until they were all ready to drop in their tracks. The result was the most perfect performance that probably ever has been given a new work at this opera house.

The cast was admirably chosen. Geraldine Farrar never looked lovelier than she did as Rosaura, and certainly she never has sung better this season. Jadlowker, as her lover Florindo, sang admirably, and made men bless heaven that in all this welter of dramatic singing there still lives a tenor who has respect for light and exquisite music. Jeanne Maubourg, as the mother, was capital in her acting,—and, as for Bella Alten, as the housemaid, she was faultless. Rita Fornia was the weakest of the quartet of women, due probably to nervousness,—but she suffered only in comparison, for she really would have shone in another ensemble. Scotti, as an irascible husband, was admirable, so was Didur, in a like rôle. De Segurola, who typifies dignity at this opera house by his usual austere manner, was the surprise of the cast, acting Arlecchino wonderfully, with all the humor of the buffoon of the period, and Pini-Corsi, as the bachelor saint of the club, was very good, although he indulged in his usual extravagances of gesture.

Toscanini was the presiding genius, directing every mood, just

hite "LE DONNE CURIOSE." ACT III. IN WHICH THE WOMEN'S CURIOSITY HAS BEEN SATISFIED AND EVERYBODY IS HAPPY

Mishkin MME. MATZENAUER
Distinguished German contralto whom the critics proclaim a very great artist

as he had done at rehearsal, conducting a *première* that will go down in the history of this opera house as having been ideal. When the composer embraced him and wept for joy, he voiced the feelings of many critical enthusiasts who had attended the *première*. The scenic pictures are really ravishing in their beauty, and the costumes were magnificent. The whole opera reflects immense credit upon Gatti-Casazza.

And now that "Le Donne Curiose" has been sped on its way with tremendous public approval and many critical blessings, let us lend an ear to the month's other happenings at this opera institution. There was the season's first "Siegfried," with a brand new second act forest set, which was really beautiful. Let us accept it as a promise that the whole "Ring" may be born anew scenically in the near future. There was nothing of exceptional moment in the performance, which was a very good one, with familiar principals—Gadski, Burrian, Reiss and Goritz. Putnam Griswold sang the Wanderer for the first time here, but did not distinguish himself.

Tetrazzini has come back to opera here, singing for the first time at the Metropolitan, and repeating her triumphs celebrated at the Manhattan in former years. She has been heard in "Lucia di Lammermoor," when she again sang a contest with the flute and won the battle with trills, staccati and high notes. She showed the same remarkable voice, really a phenomenal voice for those who love these feats of vocal heights and agility. Just occasionally was there a suggestion of shortness of breath, possibly to be blamed on her corsetière. She also sang in "La Traviata," and won plaudits. With her, in the latter opera, there appeared for the first time this season, Dimitri Smirnoff, a Russian tenor, who sang here last season. He is not an unalloyed joy to hear, his voice having little to commend it for the Metropolitan gallery.

JOSEF LHEVINNE
Famous Russian pianist recently heard in New York with the Philharmonic Orchestra

The season's first "Armide," one of last year's novelties, again evoked no great ripples of excitement—no more than it had last year, but its excellent cast of Fremstad, Caruso, Amato, Gluck and Matzenauer was its redeeming feature. To be frank, the opera is something of a bore. Not so with the same master's "Orfeo ed Euridice," which was given for the first time this year, and with a new Orfeo, Margarete Matzenauer singing that part wonderfully well, and with great dramatic expression. Gadski, Gluck and Sparkes filled the remaining rôles, and Toscanini conducted an admirable performance.

Then there was the advent of a new German tenor, Heinrich Hensel, who made his initial appearance in "Lohengrin." He has a pretty voice, which he forced quite a bit, and he seemed lacking in poetry. Probably future appearances in this opera house will reveal him to better advantage. His appearance is admirable; he has youth, grace, and good looks, and he acts with considerable dramatic skill.

There was a "Parsifal" performance that made everyone sit up and applaud, and that was when Matzenauer, at short notice, took the place of Fremstad, who was indisposed, singing Kundry for the first time on any stage. She sang and acted with an intelligence that proclaimed her a very great artist, and operagoers are still talking about her enunciation, which must be a menace to the vendors of librettos, for she pronounced every word so that it was distinctly understood. She gave a remarkable impersonation of this famous character and, considering the circumstances, it was an amazing performance. Burrian sang the title rôle excellently, but there was a new Amfortas, William Hinshaw, who was decidedly lacking in vocal stature. Alfred Hertz led splendidly.

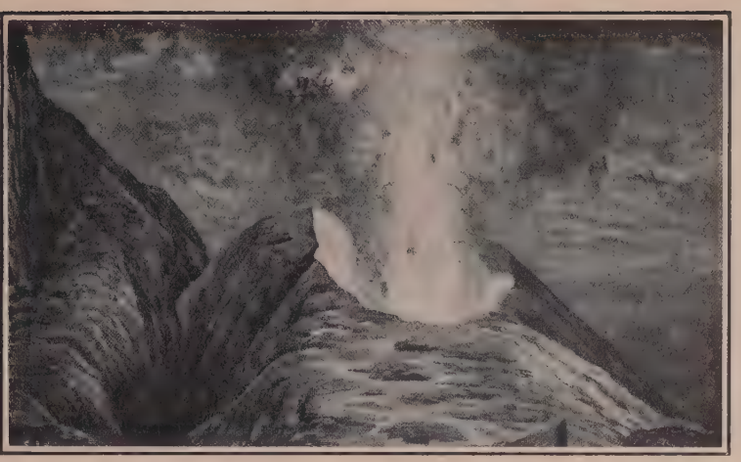
Copy't Mishkin SIGNOR CARUSO
The popular Italian tenor who sang in "Tosca" with extraordinary quality of tone

Another surprising one among the month's performances was a "Tosca," which had been put on at the eleventh hour, as Fremstad's indisposition necessitated a change of opera. In this "Tosca" Destinn sang the title rôle for the first time here, although she has sung it often in London. She sang it beautifully, bringing to hearing the full lyric beauties of this part, and arousing her audience to expressions of joy. Caruso sang Cavaradossi for the first time in years, and sang it with extraordinary, appealing quality of tone. Amato was Scarpia, acting it well but singing it much better.

Then there has been Imperial Russian Ballet galore at the Metropolitan, with Mordkin, Katrina Geltzer, Volinine and Schmolz, as principal dancers. They proved a disappointment, on the whole, Mordkin scarcely dancing with all his former vigor, vitality and grace—probably due to his recent operation

(*Continued on page vi*)

Mishkin WILHELM BACHAUS
Eminent German pianist who made his first American appearance with great success



From *Sketch*

1. Warships carried on the shoulders of men walking between painted waves. A naval battle between Russian and Japanese fleets, as represented at the Théâtre du Châtelet, Paris

2. With flying rocks of painted sponges, débris of paper, and lava of lamp-lit canvas. A volcanic eruption as represented on the stage of the Théâtre du Châtelet, Paris

A Naval Battle and a Volcanic Eruption on the Stage

Manoeuvring a Japanese cruiser. The vessel steaming along on the shoulders of two men—a box in the centre yielding smoke—during the naval battle

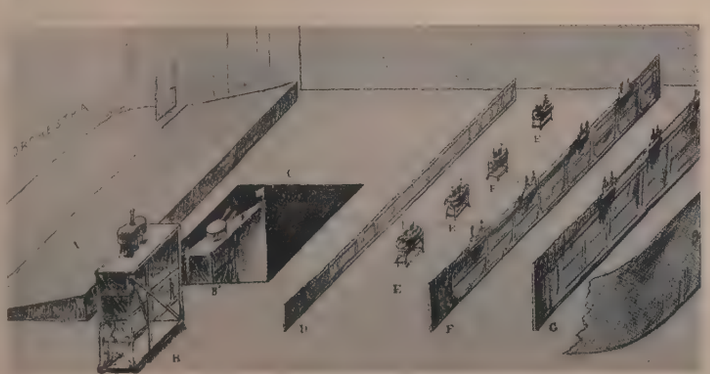
TWO remarkable stage effects have recently created a sensation at the Théâtre du Chatelêt, in Paris—one is a naval battle and the other the eruption of a volcano. The method of realizing the naval battle is very simple.

"The stage," says London *Sketch,* "is encircled with scenery representing the sky, with mist and cloud effects. Between the background and the footlights are rows of painted canvas sea. Affixed to the farthest row (G) are five little immovable wooden men-of-war, about half a yard in length. These are the reserves in the far distance. On the next row (F) are ships about a yard and a quarter long. These can be moved, and their guns are fired by a man armed with an electric machine, which makes a flash at the mouth of the 'cannon' as he turns on the current. Between the first and second rows of the sea, the ships (E) are about seven feet long, and are each fixed on a machine of sufficient height to show them above the level of the ocean (at D). This machine runs on wheels, and is manipulated by two men concealed within it. One works the machinery, and the other the electrical device for firing the guns, while the smoke from the funnels is obtained by burning paper. A represents waves; B and B1 are frameworks representing part of a cruiser in the foreground; C is a trap in the stage."

Equally simple are the means by which an awe-inspiring representation of a volcano in action is done:

"Behind the scenery, which represents the rugged opening of the circular crater of the volcano is a funnel-shaped hopper of steel wire (A) with a diameter of between four and five feet at the top. At the bottom it is connected with pipes (D), which carry compressed air. In front of this hopper, nearer the footlights, is a larger one (B), made of sheet-iron and, instead of being open, doubled on itself, so that it forms a narrow semi-circular tube. It is connected with a boiler generating steam, which represents the smoke of the burning mountain. Fixed from the highest point of the 'crater' on to the stage itself are bits of sloping scenery, made of a transparent medium (H). Behind it, on two rollers, so that it revolves continuously on the 'endless-chain' principle, is a cloth (J) painted to represent red-hot lava, the color being projected on to the scenery by means of twenty-four red electric lamps placed behind it (I). Behind the wire hopper are cones (E) for the supply of the smoke. When the time comes for the volcano to 'erupt,' sponges of different sizes (G), painted red and grey, to represent bits of rock and stone, are put into the hopper, with pieces of paper to represent the scoriæ. Then the compressed air is turned on, and the sponges and the paper are hurled high up into the air, to fall back on to the sides of the volcano. Similarly, steam is turned into the narrow double funnel by the pipe (C), and is blown up by the compressed air; while, to intensify the effect of the 'belching fire and smoke,' Bengal fires in a plate (F), and other fireworks in the interior of the crater, are burnt, and the revolving cloth in front of the red electric lamps gives the effect of molten lava flowing down the mountain. Every volcanic eruption is, naturally, preceded by rumblings and noises. These are produced by large drums placed under the stage, and vigorously pounded."

Making the spurt of flame from the mouths of the tiny cannon. An electrician flashing small electric lamps on the "big guns'" muzzles during the naval battle



The working of the naval battle

The hidden devices behind the volcano

Leopoldine Konstantin and the Hunchback

Three of the dancing girls

The Sheik and his son

"SUMURUN"

"SUMURUN," the extraordinary wordless play, with music from the Deutsches Theater in Berlin, which Winthrop Ames presented at the Casino, this city, on January 16 last, first appeared in London as a one-act play at the Coliseum Music Hall. Its popularity assured, it was taken to the Savoy on the Strand and produced in its original form. According to some, the piece owed its big success in the British metropolis to the Oriental wave that has swept over the dramatic field, leaving wrecks of costume and Shakespearian, problem and musical comedy productions in its path. It is a wave whose height has been increased by the world-wide interest in the Durbar, in Hichens' novels, and the ease with which parties are now "Cooked" to Biskra and Fez, as formerly they were taken to Hampton Court and the Tower of London. Others, equally wise, claim that "Sumurun's" popularity is independent of such superficial aids; that it is a unique production, appealing to the love of the dramatic, the curious and artistic. It is sensuous, barbaric and primitive, yet at the same time it is vitally human and, like all other Oriental plays, it is an unconsciously forceful suffrage document for women.

It is described as a wordless pantomimical play, by Herr Friedrich Freksa, in nine scenes based on the "Arabian Nights," with music specially written by Victor Hollaender, the German composer, and, it may be mentioned, incidentally, that the music is no small part of the play's success. In an atmosphere impregnated with incense, in the hush that precedes expectant tragedy, the weird thirds and fifths of the Eastern music produce a strange feeling of unrest. You leave the safety and serenity of the normal mind to meet the unusual happenings half way, and when the curtain slowly unrolls, the slight feeling of antagonism, which is the usual prelude to dramatic work, has been cleverly lulled to rest.

Camilla Eibenschütz as Sumurun

Subtleties of pantomimic work have rarely appealed to the Anglo-Saxon mind, but in "Sumurun" the action is so swift and convincing that there are many moments when you forget the actors are silent, and there is no time when the splendid gesturing and expressive posings of the skilled cast leaves you in that doubt, trying to escape which the thread of the story is so often knotted, if not absolutely lost.

The cast, as the play is given in New York, includes: Herr Conradi, the Sheik; Leopoldine Konstantin, the Dancer; Camilla Eibenschütz, Sumurun; Emil Lind, the Hunchback; HeinzFelix, the Son; Marie von Bülow, the Old Woman; Ernst Matray, Nur-al-Din's Attendant; George Hoetzel, the Janitor. Great technical skill is required for the play's proper handling. To Professor Max Reinhardt belongs the credit of the production as a whole.

One after another, marvelous pictures of Oriental life are disclosed. There are two views of the Hunchback's Theatre, palace scenes, Nur-al-Din's shop, street and harem "sets." There is little temptation to compare these with the magnificent representations of "Kismet" and "The Garden of Allah." They are unique and in them the splendor and squalor of Eastern life are cleverly portrayed. They have, like the music, repellent charm, alluring and antagonizing at the same moment. You feel, in looking at them, that the inner veils have been rent, and you have been shown the veritable Orient, not its stage portrayal.

There is one moment when, the curtain drawn, you sit breathless with surprise. Against a deep-blue, cloudless sky is sil-

Sumurun's maid

houetted a skyline of mosques and minarets. as if a clever pair of scissors, of gigantic size, had cut the picture from velvet paper and artistically placed its work. The perspective is gained by the high *écru* wall in the foreground, and against this passes a colorful procession,—a long, interesting *queue* of Oriental types.

There is an upper room in the palace, its only furnishings a tent-shaped couch, hung with rose silk, covered with laces and cushions. In the single shaft of light is disclosed the stairway wall, up which creeps Tragedy, on its dread errand.

In Nur-al-Din's shop you have wonderful hangings and dusty draperies, the gems and gimcracks of such a place. There are sordid corners and faded curtains and, dividing the bazaar in the centre, a steep, narrow stairway. The action which takes place thereon is in itself a revelation in stage management. There is another stairway, even more interesting and important to the development of the play. This is a spiral one in the Sheik's palace, part of it lost completely in the shadows. On this, too, grotesque figures pass and repass, come quickly into sight and are lost then to view.

The story of "Sumurun" is incoherent, as life itself is incoherent. There are moments when you feel as if you had, like the Hunchback, taken a mouthful of *Bhang,* that strange Eastern drug; there are moments when you overstep centuries, and are a spectator at the experiences of Haroun-al Reschid. There is no moment when you are not interested and enthralled.

"It is," says Mr. Randal Charlton, its author, "a story of love, a story of passion, a story of tragedy. It comes to you steeped in myrrh and incense, fragrant with precious odors, rich ointments and spices. It has all the perfume and all the mystery of the Eastern world. Many ages have rolled across the dusty bosom of the earth since the people of the drama lived and loved and hated and went their way into the shadows, and now we pantomime their quaint and sorrowful histories for your pleasure, for your smiles, perhaps for your tears."

And, at the end, his story finished, Mr. Charlton offers you this epilogue:

"All this happened ages and ages ago, when the loves and hates of this world were fiercer and stronger. All these people have gone away to their long, last repose. Put the puppets back into their box. The pantomime is played out, and the actors seek rest."

* * * * * *

Nur-al-Din, merchant of cloth, was also a Maker of Dreams. He sat and visualized the perfect woman, who would sometime come his way. He dreamed this in the door of his shop, with a hunchback and an old slave woman for his neighbors. He sat there, evening after evening, oblivious of the Hunchback, with his chalked face, the Snake Charmer and the Negro Giant drawing crowds to the tiny playhouse. He was oblivious, too, of the beautiful Dancing Girl, who tortured the Hunchback with her mockery of, and indifference to, his love.

Nur-al-Din's attendant

Comes Sumurun to the Bazaar, in a litter, surrounded by eunuchs, attendant maids and liveried servants. As escort, too, is the Young Man of Chance Romances, enamored of a Maid in the suite. Sumurun sees Nur-al-Din, Maker of Dreams. They look upon each other. They see into each other's hearts. They understand. Love comes to them in a glance, in an instant.

Sumurun, softened by this wonderful experience, protects the Hunchback, who has seen glances fraught with meaning pass between the Dancing Girl and the Young Man of Chance Romances, immediately enamored by the sight of the one "whose flesh is made of rose leaves and whose heart is alive with evil fire." The crooked showman, forgetful of worldly distinctions, of his own base condition, frenzied into elemental savagery by the force of his passion, has thrown himself upon the Sheik's son, and is torn away by the employees of the Bazaar and the eunuchs of the Sheik, commanded by their mistress.

The janitor

So begins the story!

Other people come to the Bazaar, among them the old Sheik, who sees the Dancing Girl and offers gold to her owner, the Hunchback. Nur-al-Din, for it is quite in his way of work, enters into the conspiracy with the old slave woman to effect the Sheik's desire which, in the beginning, the Hunchback indignantly refuses.

But the crooked showman changes his mind, for during the mimic play that takes place on the mimic stage, playing his part as clown with a doll dressed as a woman, he hears the signal of the Sheik's son, knows that while he is acting the comic part to amuse the spectators, the woman he madly loves is in the arms of the Sheik's son, behind the partition at his left. And, when the Dancing Girl responds to her call, is insinuating, voluptuous, coquettish, with the charms of beauty and youth, his jealousy is roused to a fiercer flame by the fact of finding an impassioned letter from the Sheik's son, and seeing her toss her veil to the Sheik, himself, who has stolen there to watch her dance. Better for her to be the slave of the old Sheik than to lie in the arms of the Young Man of Chance Romances.

WOMEN IN THE SHEIK'S HAREM GUARDED BY THE CHIEF EUNUCH

White

SCENE IN ACT III OF WOLF-FERRARI'S OPERA, "LE DONNE CURIOSE"

He will be spared, by this means, the fiercer torture, in his intended sleep and its fearsome dreams.

The Dancer makes ready her meagre belongings, fascinated by the thought of the splendor that is to be hers. The Hunchback has, meantime, taken some poison which does not kill him, for in his haste he has swallowed, not the dose that destroys, but the one that deadens, yet the young woman believes that she has killed him, and hurries away from the evidences of her crime against love. The old slave woman, maddened by the sight of the gold she has won by the betrayal, picks up the limp body of the Hunchback, and, in her delirium, throws it against a column; she, too, believes that she is guilty of the seeming death, and she, too, runs away. The Sheik's son, stumbling in the gloom, thinks the prone body on the couch is that of his beloved. He seizes in his arms, not the form of his sweetheart, fragrant with roses, but that of the crooked man, his face smeared with pigments, a hump on his back. Loathing the sight and touch of this monstrosity, he thrusts him into an open sack, and escapes from the window where he entered. Later, the attendants of Nur-al-Din come to the room for property belonging to their master. They take away the sack, without looking in.

Sumurun sits in the shadows of the palace walls, watching the curious episodes of the daily life, and the Young Man of Chance Romances manages to elude her vigilance and that of the eunuchs, engaging in a flirtation with one of the maids. It is a comic happening, but in this strange pantomime tragedy and comedy elbow each other continually. Nur-al-Din, with his servants, brings the purchases made by Sumurun. There is a note and a rose exchanged. The Sheik appears. He scents the forbidden, but Nur-al-Din, Maker of Dreams, has been concealed by the women in the shadows. After he has scourged the eunuchs, and departed, Nur-al-Din tries to escape, but maddened by the blows of their Master's whips, the eunuchs vent their rage on him. He is caught and put in a water vessel, which is then hoisted, by means of a primitive apparatus, half way up the palace wall and fastened there.

The slave dealers come with the Dancing Girl. She is followed by the Old Woman, who has recovered the body of the Hunchback and, not knowing what to do with it, has concealed it in a basket, covering it with bazaar trappings. It is found, and passed from one to another, each making silent accusation of the supposed crime, each fearful, superstitious, uncertain of the body that crumples like a piece of paper, is grotesque, tragic, disgusting by turns. It is kept for a time in the water vessel from which Nur-al-Din has escaped, and, finally, the Old Woman thrusts it into another sack, and departs with it in her custody, wondering as to a new hiding place.

Sumurun again comes to the shop of Nur-al-Din, more in love than ever. In the deep box, filled with perfumed silks, which is to be taken to the Harem, she begs that he hide, so that she may be able to converse with him in a more secluded place. He obeys her, unknowing that underneath, below other perfumed silks, is the body of the Showman, who, after various vicissitudes, has been stowed away in this receptacle. Then passes the wonderful procession, the Sheik with his suite, the Dancer from a Sedan Chair, beckoning to the Sheik's son, Sumurun and her maids, the eunuchs, the soldiers, the bearers of the baskets, in one of which are the unconscious Hunchback and the Conscious Maker of Dreams, all going to the Sheik's palace.

The Hunchback is restored to life by the Old Woman. Sumurun and Nur-al-Din meet, as agreed upon, watched over by those lovers of intrigue, the women of the Harem. Again comes the suspicious Sheik, and again Nur-al-Din is hurried away, while the girls dance to amuse their lord, in the Hall of Purple Shadows, where the lights glimmer like milky stars, and, as you watch the mystical grace of the dancers throwing flowers at each other, the spirit of the dance seems to become articulate.

Sumurun dances, and the old Sheik, repulsed so often, believes that his young wife's heart is softened, and that she is dancing for him, but it is not so; again she repulses him, only conscious of her lover's secret presence. In the momentary fervor of the occasion, the Sheik has forgotten his latest purchase—the beautiful Dancing Girl. Now she appears, a blinding light dividing the scene, like a flash of lightning. The Sheik departs with her, and Sumurun is torn by conflicting emotions,—anger at her rival's success, the degradation before her women, love for the Maker of Dreams, for whom she is now free. She takes him in her arms, while two shadows creep up the spiral stairs, appear and disappear, concealed from each other by the many turns, human arabesques on the web of destiny, the Sheik's son and the Hunchback, both in pursuit of the Dancing Girl, who has climbed ahead of them on that fateful path, entwined by the old man's arms.

In the upper room, the scene is unlighted except by the flicker of the oil lamps. The Sheik slumbers, by his side the Dancing Girl. The Hunchback hides himself in the wall draperies. The Sheik's son gives a low signal, and, in a moment, the girl has risen, and is in his embrace. There is one duty, she whispers, he must perform before gathering their money and jewels. They can escape and be with each other, but first he must slay his father—the old Sheik. He hesitates, and is lost. At the moment when, bending over the couch, a self-willed parricide to be, a shadow wrestles with him—the Sheik wakes. He stabs his son to the heart, and spurns the woman who, a moment before, was in his arms.

She, in turn, grovels at the feet of the Hunchback, who spurns her also, in hatred and contempt. With the body of his son, the Sheik stumbles down the spiral stairs to the hall of purple shadows, where the women dream amidst the garlands, and where Sumurun is wrapt in the embrace of Nur-al-Din, Merchant of Cloth and Maker of Dreams.

Again the Dance with the Maker of Dreams again hidden. The Dancing Girl dances for her life, but even this last passionate appeal is useless. She is taken away in chains, an evil flower that has shriveled in the fire of passion. Sumurun dances, too, but with a difference. She does not fear death. She dances as a Priestess, and bares her breast to the dagger's point. Her resignation stays the Sheik's hand.

From the *Illustrated London News*

A REINHARDT REHEARSAL OF AN ÆSCHYLUS WORK: PREPARING FOR A PRODUCTION OF THE "ORESTEIA" IN THE SCHUMANN CIRCUS, BERLIN

So Nur-al-Din comes into the open to defend the woman he loves. The Sheik and the Maker of Dreams fight fiercely, and, at the moment when Nur-al-Din is nearly overcome, the Hunchback turns the scale of battle, burying his blade in the Sheik's heart.

* * * *

In the tranquil silence that succeeds the storm, the Maker of Dreams and Sumurun steal away, hand in hand. The play is over, and the Hunchback pulls down the curtain.

"Over the Flower Path,
Hushed by the ending,
Led by the clown go the women;
Huddling their draperies over their bosoms,
So ends the dream of Nur-al-Din."

Sumurun is based on a very ancient story much in favor with the Arabs, which can be traced back as far as the days of Yezid, son of Ommayieh I, the first of the Ommiade dynasty.

GERTRUDE LYNCH.

The Diary of a Daly Débutante

WHEN "The Diary of a Daly Débutante" was published anonymously with the foreword of the publishers: "the writer has since become well-known in another walk of life," one reviewer, in speaking of its authorship, questioned: "What other walk? We meet her and leave her a supernumerary member of a theatrical troupe. Has she become an actress, a singer, a lawyer, a painter, a sculptress, a sociologist, or a leader of Society?" And it is curious that in naming so many professions he should have omitted that important one, his own, namely, literature; particularly in view of the fact that the ease of its style, its humor and powers of observation were generally recognized by reviewers. And that is the profession in which the writer of this delightfully frank and naive bit of stage history is now known.

DORA K. RANOUS

The authorship of the Diary was attributed by many reviewers, by some with astonishing certainty, and others to whom dramatic matters are of interest, to Edith Kingdon, now Mrs. George Gould, who was a member of the Daly Company, but not until a few years later than the time to which the book relates, the season of 1879-1880. Among many other names suggested for the honor of authorship was that of Isabelle Evesson, a celebrated beauty of the Daly Company of that period, who is most enthusiastically described in the book by the Débutante.

But now, after a year and a half, the author of the Diary has consented to acknowledge her identity, and let it be revealed that she was known at the time when she was a member of Daly's "débutante school" as Dora Knowlton, and that she is now known as Mrs. Dora Knowlton Ranous, editor and translator of numerous French and Italian literary classics.

Mrs. Ranous was born in Ashfield, Massachusetts, a town which was long celebrated as the summer home of George William Curtis and Charles Eliot Norton, and as a favorite haunt of James Russell Lowell, Charles Dudley Warner, and their friends. On the maternal side she is the granddaughter of an eminent physician, Charles Knowlton, the author of a curious work, "Fruits of Philosophy," published in 1839, which treated of the evils of over-population among the poor, and which caused the strait-laced Queen of England, in 1872, to imprison Mrs. Annie Besant and her colleague, Charles Bradlaugh, on the charge of disseminating immoral literature among the lower classes of Great Britain, in the form of Dr. Knowlton's reasonable and sensible treatise.

After a brief theatrical experience which, had she not brought it to a close so soon, would probably have led to brilliant success in that profession—so believe her friends who understand her wide range of talents—Mrs. Ranous married and left the stage. She took up her present profession of literary work as an editor with Silver, Burdett and Company, publishers of school text-books, and

later she joined the literary staff of D. Appleton and Company, whence she entered a new field as translator and editor of de luxe subscription books. Later her taste for, and knowledge of, Italian literature found expression in editing, in collaboration with Dr. Rossiter Johnson, a set in sixteen volumes of the chief works of Italian masters, from the period of the Renaissance to the present time. For this set Mrs. Ranous made the translation of D'Annunzio's novel, "The Flame," that has been highly praised for its vigor, grace, and faithful rendering of the delicate difficulties of the original text.

As a lively young débutante, after the manner of enthusiastic, stage-struck schoolgirls, she had treasured every scrap that belonged to her short theatrical career with the distinguished manager and his interesting company. The "fat little book," which had been her companion for a year, was brought forth occasionally in later time to be sighed and smiled over as a record of "lost illusions"; but no thought of publishing the journal ever occurred to her until a literary friend suggested that it was worth preserving as a picture of a bygone period in American theatrical life. The praise that the little book met at the hands of the critics and the public bore out this opinion.

Not only is everything connected with Augustin Daly's achievements of interest to all who are interested in the theatre, but also whatever pictures the methods and the discipline that prevailed in his playhouse is valuable. Written by an ardent young beginner, with eyes wide open ready to magnify the details, the small incidents that probably would not seem to an adult worth recording,—it is just these points in the book that lend it so much vividness and life. As Mrs. Ranous herself said, in answer to a question whether she had really written the whole Diary at that time, "I never could strike such a note at this time of life—it had to be written when I was," as the *Sun* reviewer put it, "as green as grass and as fresh as paint." And so, as a week-to-week chronicle of the daily round of work in the company of probably the most brilliant manager of this country, the Diary has a peculiar and unique value all its own, which one reviewer expressed in this charming picture:

"Have you ever seen an insect in a lump of amber? A bit of vanished life caught by chance, and preserved in perfection for later eyes to look at through the transparent medium of its embalming? If so, you have seen a prototype of 'The Diary of a Daly Débutante.'"

EVELYN O'CONNOR.

White

Proof of the extraordinary popularity of the Gilbert & Sullivan operettas, even with the present generation of theatregoers, is shown by the success which has attended the recent revival of "H. M. S. Pinafore." Produced at the Casino, this city, last May, it has been played continuously on the road ever since, to receipts which would put many a more up-to-date work of the same class to shame. This picture shows the scene on the deck of H. M. S. Pinafore, with Henry E. Dixey (centre) as Sir Joseph Porter, DeWolf Hopper (extreme right) as Dick Deadeye, Louise Gunning (left centre) as Josephine, and Marie Cahill (left) as Little Buttercup

Scenes in Richard Walton Tully's New Play "The Bird of Paradise"

White Lewis S. Stone Laurette Taylor Theodore Roberts Ida Waterman Albert Perry

Act. I. Luana (Laurette Taylor): "Captain Hatch, please let them stay to my feast"

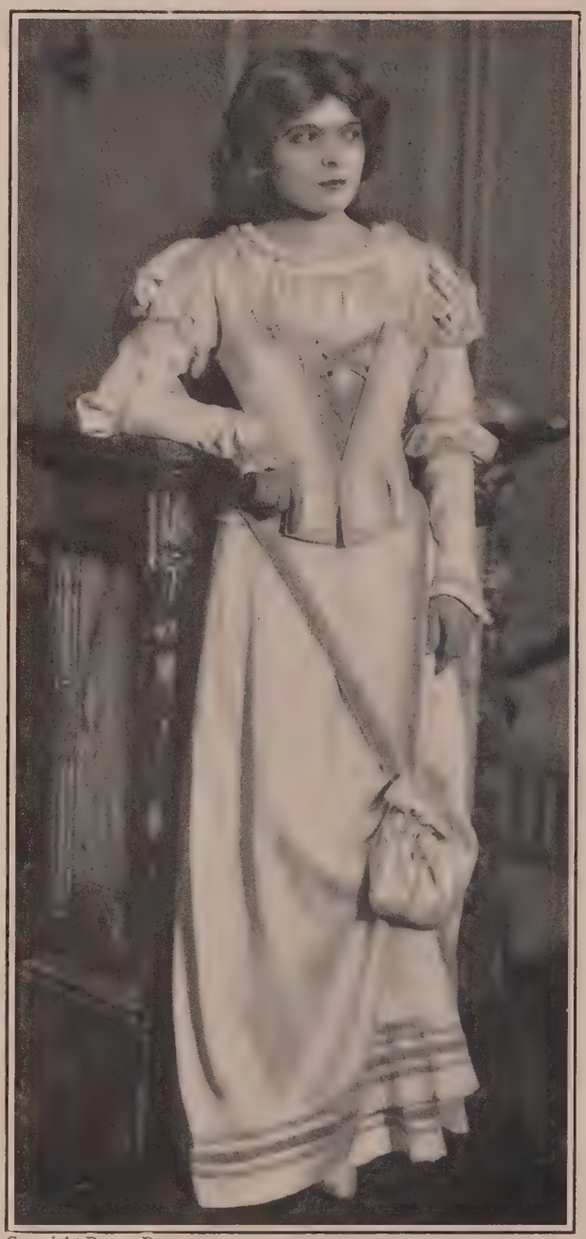
Laurette Taylor Pamela Gaythorne Guy Bates Post Gladys Byers Margaret Nagele Theodore Roberts Lewis S. Stone

Act. III. Luana is a guest at the villa of Captain Hatch

Oscar Hammerstein Discovers a New Singer

OSCAR HAMMERSTEIN, whose luck or genius—whatever you may like to call it—for discovering new opera singers is proverbial, brought forward recently at his new Opera House, London, a young American singer not yet twenty-one years of age, but whose voice is already coupled by the English music critics with that of Adelina Patti and Mme. Tetrazzini. Her name is Felice Lyne, and her father is a physician in Allentown, Pennsylvania.

"Her appearance as Gilda in 'Rigoletto,'" says a correspondent of the *New York Times,* "was her début in grand opera. Her stage experience before that had been a matter of a few weeks. Few persons in America, and, except for Mr. Hammerstein himself and a few opera managers, no one in England, had so much as heard Felice Lyne's name. She stepped upon the stage absolutely unknown, yet in a very few minutes the audience knew that by next morning she would be famous. Not since Madame Tetrazzini made her sensational début at Covent Garden—a début of which London is still talking—has any singer met with the reception that the audience at 'Rigoletto' gave to Felice Lyne. The London papers have been publishing columns in praise of her ever since. She is, they declare, the greatest Gilda in living memory. Her voice, London declares, is magic. Patti, Melba, Tetrazzini, Felice Lyne—the critics name them together, with due reverence. In America the few persons who have heard of Felice Lyne know her in the rôle which gave her her only real stage experience—the part of Lisbeth in 'Hans the Flute Player,' the light opera produced in New York a year ago, under Arthur Hammerstein's direction. Miss Lyne was an alternate for Sophie Brandt in the leading feminine rôle, and took Miss Brandt's place permanently shortly before the company left New York to go on the road. 'Hans the Flute Player' was withdrawn a few weeks later, and the singer went back to Paris to continue her studies there.



Copyright Brown Bros.

FELICE LYNE

The young American singer whose voice English critics declare to be equal to that of Adelina Patti in her prime

"Felice Lyne was born in Kansas City, and when she sang Lisbeth her fellow-members in the cast used to call her 'the osteopathic prima donna,' because not only her father, but her mother and grandmother and aunt were osteopathic physicians. Her grandmother, Dr. Theodosia E. Purdon, and her aunt, Dr. Zudie P. Purdon, still live in Kansas City, but Dr. Lyne and his family moved to Allentown when Felice was still a little girl, and it is there that a large part of her girlhood was spent. She went to the Allentown public schools and the Women's College there. Dr. Lyne discovered, when Felice was little more than a child, that she had a voice, and she pleaded with her parents to let her have it cultivated. So she began lessons with Frank S. Hardman in Allentown, and it was he who urged that she be sent abroad to study. Mrs. Lyne said that she would take her little daughter to Paris if her heart was set on it. To Paris, accordingly, Felice went four years ago. She studied under Jean de Reszké, Mme. Marchesi, and d'Aubigné, and a year ago last July she met Oscar Hammerstein. He sent for her and her mother to come to see him, but they didn't go. The singer had heard that Hammerstein was out of grand opera for good. No one had heard at that time of his London plans, and there was a rumor that he was going to devote his energies to the better class of light opera. Consequently, Miss Lyne refused to take up any proposition from Mr. Hammerstein, or even to go to see him. Her mind was firmly made up about her future career. At that time she was considering a grand opera offer from Hans Gregor in Berlin, and there were tentative propositions from Covent Garden. She did want a chance to go back home to sing in America, but she did not want to sing in light opera.

"Mr. Hammerstein, however, had no intention of letting Felice Lyne go. Although she did not know it herself, the few men and women who had heard the little student sing in Paris had spoken highly of her voice, and the American impresario was already convinced that she was 'worth while.' So he sent for her again, and made her an offer for a five-year contract with a large salary, which she refused. He almost doubled the salary, and, chary of light opera, she still refused. Then he told her of his hitherto undivulged London plans, and she signed the contract. She went back home and cried because she had to sing in "Hans the Flute Player"; but when she heard that Mr. Hammerstein had a big future ahead for her in London, she dried her tears and went home to sing Lisbeth.

"With the London public now thronging to hear her sing, Felice Lyne has already been announced to appear in the near future as Marguerite in 'Faust,' Juliet in 'Romeo and Juliet,' Mimi in 'La Bohême,' two rôles in 'Les Contes d'Hoffman,' Violetta in 'Traviata,' Nedda in 'Pagliacci,' Rosina in 'The Barber of Seville,' and the title rôles in 'Lakmé' and 'Lucia di Lammermoor.' She will also sing leading parts in several French novelties which Mr. Hammerstein is to produce during the season.

"The singer is very small, and looks even younger than her twenty-one years. She has great, eager, dark eyes, and soft, waving brown hair, and a very charming stage personality, as well as a very wonderful stage voice. She has had too little theatrical experience to be acclaimed as a great actress, but she fulfills the dramatic demands of her rôles with spontaneity and grace. Experience, it is prophesied, will bring her dramatic force and mastery to add to the marvelous beauty of her voice, which is a coloratura soprano.

"In the spring of 1910 Miss Lyne sang a short engagement in the Grand Casino at San Sebastian, Spain, where the King and Queen noticed the little singer and praised her voice. The engagement had been procured for her by M. Strakosch, Adelina Patti's nephew, who had become interested in the promise of the young singer's voice. During the past year she has received offers from Monte Carlo, Bordeaux, the Royal Opera in Berlin, and also from Col. Henry W. Savage in New York."

Moffett, Chicago

A NEW PORTRAIT OF MISS MAXINE ELLIOTT

If a woman is to be judged, not by her gowns, but by her reading, this popular actress-manager keeps at all times in close touch with current theatrical happenings for, close at her side, we see a copy of the one publication indispensable to stage-lovers—the THEATRE MAGAZINE

Moffett

BRUCE McRAE AS HE APPEARS WITH BLANCHE BATES IN "NOBODY'S WIDOW"

Bruce McRae—America's Most Popular Leading Man

EVERY matinée girl on Manhattan Island would have envied the writer the temporary distinction of sitting at table with Bruce McRae. It was an ordinary table at the Press Club. Skyscrapers hedged us in, shutting out half the sunlight. But to the matinée girl the situation would have been extraordinary and perfect, for did not Bruce McRae sit opposite, and was not Bruce McRae, though Scotch, the most popular leading man in America?

There are male stars as popular, and there are juvenile leading men who have a strong claim to national popularity, but Mr. McRae stands between these, a splendid specimen of what some sages among the managers have declared is, like the buffalo, an extinct type. Recently one manager asserted that the leading man, like the dodo, is a relic of another dramatic age. Another is quoted as exclaiming: "A leading man must be good looking and come out and hug the star at the right time in the play. That's all we want of him."

Mr. McRae listened, with a tolerant smile, to these quotations. He is as handsome off the stage as on, tall and straight as the most soldierly of soldiers, with the florid skin and big, athletic stride of the native Briton, and with the regular features that are Bruce McRaean. Moreover, he has a smile that does not often get over the footlights. Perhaps he doesn't want it to, but it does get easily and welcomely across the table, and makes strangers understand at once the popularity of this notable leading man, not alone with his audiences but with his fellow-players. I have heard the words, "Dear Bruce McRae!" uttered by men and women of all ages and in most situations, from the leading woman convalescent in a hospital, to whom he has just paid a cheering-up call, to the actor who lives in his yesterdays, and who has begun to stand about the stage doors and tell confidential stories to the player who follows the out-swing of the door, stories usually followed by a plunge of generous actorial hand into a more or less full pocket.

Bruce McRae when a public surveyor in Australia

He smiled genially at an oyster held poised upon his fork, while he began his defense of the leading man, his battle for his long life and perpetuity. Ten years as a leading man gave his words the weight of authority.

"The leading man carries the weight of the play. You could dispense with the character man as the comedian or the juvenile, and the play would still go on, but if the leading man dropped out there would be no play. It is his duty to carry along the action of the drama, whatever its form.

"You regard him, then, as the backbone of the play?"

"I consider him as at least its shoulders. He must suppress himself, keep well in the background, but be in the foreground, too, when necessary. He cannot be spared. If leading men seem superfluous, it is because the playwrights do not furnish him strong, manly parts to play. Most so-called leading men are juvenile leads because the parts written for them are those intended for an erotic child. It amuses me to hear persons speak of John Mason's leading man, or Wilton Lackaye, or any other male star's leading man. The truth is they are stars

AS THE FATHER IN "CARROTS"

playing a leading man's part.

"A man must be at least forty to be at his best as a leading man. Take the college boy in 'Brown of Harvard.' He was, according to the play, nineteen. But Mr. Woodruff, who played it, was more than nineteen. Had a boy of nineteen played the part it would not have gotten over. It would have been a failure. Truth must be exaggerated to reach the audience. A man must have weight, weight of experience, of years and character, to play a leading part. He must suggest weight and power as he walks across the stage. A college boy could not do this. He is too young. A man must be at least ten years older than his part. Better if he is fifteen or twenty years its senior. Most college boys are too young to go on the stage in any part. I don't think a man should go on the stage before he is twenty-five. Yet we see stars of that age."

"You don't believe in the child actor grown up then?"

"Not a bit. Nor does my uncle, Sir Charles Wyndham. I was always crazy to go on the stage. I went to him to ask his help. 'Go on the stage at sixteen!' he exclaimed. 'My boy, come back to me in ten years and I'll see what we can do.'

"It was discouraging, but it was right. My uncle is an example of the truth of the theory. At seventy-five he is playing men of forty. He was no child actor, scarcely even a young man actor. He believes, and I humbly agree with him, that you must bring some knowledge of life to the stage. The stage represents life. We must know something of what we try to represent.

"It all turned out very well for me. I went out to Australia and knocked about. I worked on the docks there. I learned surveying, and for five years was a surveyor. A chance came to go on a ranch in Wyoming. I accepted it, because it gave me a chance to go there by way of England and visit my family. I spent some time on the ranch, then drifted to New York, and went on the stage. I didn't wait the ten years to go back to my uncle, but I had begun to learn he was right. I had mingled with men of all types. I knew the cowboy and the longshoreman, men of all nationalities and callings. I knew something of the quality of life. I could convey at least my impressions of the types I represented. While a man doesn't go down to the docks to photograph his longshoremen,—for instance, the best cowboy ever portrayed on the stage was that of Dustin Farnum, who had never seen a cowboy,—it is always an advantage to know the spirit of the men we impersonate. We may not need much knowledge of their outwardness, but we need to know their inwardness.

AS DANDY IN "THE DAWN OF TO-MORROW"

"I played parts of all sorts, beginning with juveniles, until I struck the leading man's gait ten years ago. I was leading man with Miss Julia Marlowe at first. I learned breadth from her, and the value of right reading. She is the best of readers. I was with Miss Barrymore for six years. She has great knowledge of detail. My uncle noticed that. He spoke of her detail. I learned from association with her the subtlety of the pause. Then I was with Mrs. Fiske——"

Mr. McRae here himself illustrated the value of the pause. It wrought in the listener suspense. One hung upon his words, guessing what he would have to say next.

"Mrs. Fiske," he went on, "is wonderful and individual. She is like no one else. Her outlook is so big. You remember 'Rosmersholm'? When she sat making her confession of murder, that long speech, she did nothing, absolutely nothing. She sat there with her little hands turned palms upward, like this, in her lap. That is a relaxed attitude, yet she kept it all through her horrible story. I remember that once while we were rehearsing that scene, she said: 'Mr. McRae, don't you think you had better do something while I am talking, say move over to the table and take up something?' 'Yes,' I answered, 'I do think so, but I was afraid it might disturb you.' 'Oh, no,' she said. 'Nothing disturbs me. Please do so. The scene will appear more natural.'

"That is the way she is. I don't believe she knows where the centre of the stage is. She never tries consciously to take it. She thinks always of the production as a whole. Miss Blanche Bates is the last of a magnificent quartet of stars for whom I have been a fortunate leading man. Miss Bates is a big, human soul.

"Yes, I suppose I shall star. It is contemplated, and I suppose it is inevitable. But there are many worries and responsibilities about starring, and I have been content as I am. I often think and say: 'What's the use of starring? Anybody can star.' Who held an absolutely unique position on the American stage? Frank Worthing. He illustrates the value of the leading man. Miss George was never markedly successful until she secured him for her company.

"In my ten years as a

(Continued on page vi)

IN "SHERLOCK HOLMES"

IN "WHEN KNIGHTHOOD WAS IN FLOWER"

A California Forest Play

THAT famous art and literary organization known as the Bohemian Club of San Francisco presented last fall, in the Bohemian Grove, Sonoma County, California, their ninth play, "The Green Knight," by Porter Garnett, with music by Edward G. Stricklen. The new work was, as is usual, produced by the author, performed by members of the club exclusively, and witnessed by a distinguished audience, from which women were rigorously excluded.

Since the year 1878 the members of the Bohemian Club have given performances in this wonderful forest theatre, which has the sky for its roof and the majesty of the primeval forest as its only stage setting. Describing the beauty of the spot in an article published in this magazine in 1909, Mr. Herman Scheffauer, then the Sire of the Bohemians, wrote:

"When, fevered and flushed with the haste and din of raving cities, you first set foot in the sacred silences of this forest, and feel its gigantic spell seize upon your soul, when your eye pierces down deep green vistas of shadow or soars up the colossal shafts to the great crowns of the trees bright in the sunshine hundreds of feet overhead, a sense of deep awe and reverence overcomes you. You stand hushed as though under the nave of some cathedral. Often into the eyes of the visitor from Europe or the East tears start unbidden and heads are bared. The haunting of the forest, its magic charm and benediction, have been cast upon you, and never thenceforth shall your soul be free. Should you be favored with the rare privilege of spending a happy week or two in the good fellowship of the Bohemians, and, finally, to crown all, have witnessed the unforgettable spectacle of their yearly Forest Play, your remaining days of life will be haunted with potent memories of a rich joy and visions of unfading beauty. Your sojourn in the redwoods will seem like some fair dream, some brief respite in Valhalla or the Land of the Lotus-Eaters, and the most gorgeous drama or opera in the gilded theatres of the city will appear a paltry thing, a play of puppets, backed with palpable artificiality, unnatural lights and settings, tinsel and mechanical trumpery. For you will recall the glory of the moon floating above the towering crests of the redwoods, the solemn hush of the vast colonnades, bursts of music rolling gloriously through the night, visions of gods and men, glimpses of armor and torch-fires amidst the trees, a natural stage suffused with a soft and lovely radiance, the chanting of choral harmonies and golden lines of poetry thrilling the air. It will seem to you like some effect of magic, some prospect vouchsafed you into the mighty festivals of age-old empires, some sumptuous pageant of ancient days."

SCENE IN "THE GREEN KNIGHT," RECENTLY PRODUCED BY THE BOHEMIAN CLUB IN THE GIANT REDWOOD GROVES OF CALIFORNIA

The theatre is situated in a grove of giant redwoods which was acquired by the club that the mighty trees might be saved from destruction. The first play by a member of the club was produced in 1902. "The Green Knight" has been privately printed, and in a scholarly introduction, Mr. Garnett skillfully prepares those who have not seen the play, that they may visualize from the printed page with a better idea of the spirit and conditions under which the piece was given. It is dialogued in a polished verse of varying metres, filled with the dignity of the woods and reverence for it.

Neotios, the son of the great god Pan, admonishes men to be reverent in the presence of these mighty trees. The moonbeams dance, and the Elf-King with his fairy folk join in the play. But they are frightened away by an ominous presence. This is the Black Knight, known as Care, who has carried off the Prince to serve him in his woodland abode. Care's mission is to break men's souls with trouble. He gives the Prince to the care of his horrible servant, Madolor. The Black Knight prays to his master Sathanas, who responds from hell and bids him continue in the fulfilment of his mission. Among those captured with him, the Prince recognizes his good old priest, Archolon. The Elf-King visits the Prince, and bids him keep up heart, as some one is coming to aid him. The Green Knight appears, guided by a forest sprite. He strikes the suspended shield, which summons the Black Knight, who at once challenges him to battle. They retire to a nearby glen to fight. The captives pray for the success of the Green Knight. He returns with the head of the Black Knight. He reveals himself as one sent from Heaven to aid them. The King and his knights come and find the Prince and the captives. The King offers reward to the Green Knight, but he refuses all but one service. The King must see that forever nothing but gladness abides in the grove. The command has come from God. The Green Knight bids them burn the body of Care, and gives the Prince the sword with which he slew him. He chants an ode to Beauty and is taken into the gates of Paradise.

Moffett, Chicago

MISS THAIS MAGRANE, SEEN AS FRANCES WARD IN PORTER EMERSON BROWNE'S PLAY, "THE SPENDTHRIFT"

THE LOVERS

A NATURAL AMPHITHEATRE WITH REAL HOUSES AND REAL TREES

THE PARENTS

The Out-Door Play at Skansen

By WILLIAM JOHNSTON

AMERICAN visitors to Sweden this last summer had the opportunity of witnessing a theatrical spectacle as novel as, and to most persons far more interesting and entertaining than, the far-famed Passion Play at Oberammergau. In a natural open-air amphitheatre at Skansen, the summer playground of Stockholm, all summer long a well-acted play, "Varmlandingarne," was given to packed benches, with real houses, real trees, and a real church as stage properties.

Though no effort was made to advertise these performances beyond the ordinary inch card in the Stockholm newspapers, and although many American and other tourists undoubtedly came and went without being aware of the treat awaiting them, so well did the Swedish people themselves patronize the new departure that for over two months nine performances a week were given. Without question the play will be repeated next summer when the great Olympic games will draw to Stockholm an unusually large number of summer visitors.

The play itself—an old folk-piece very popular all through Sweden at Christmas week and such times—a sort of Swedish "Old Homestead," is quite in keeping with Skansen. Nowhere in America is there anything that corresponds to this seventy-acre open-air museum founded by Dr. Artur Hazelius in 1891, to illustrate and perpetuate the natural history and ethnography of Sweden.

Skansen is located on a little island in the Saltsjo, not ten minutes away from the Grand Hotel in Stockholm. It can be reached by tram-car or taxicab, by boats from a dozen wharves, or by a delightful walk across a wide bridge and through the great park known as Djurgard. Keepers at the gates of Skansen, in the garb of the time of Charles XII, collect an entrance fee of fifty ore—fourteen cents. Within you are free to wander through the Napp encampment, past the bear cages, among great enclosures where are gathered all the beasts and birds of Sweden. You can peer into sixteenth century huts and inspect beautiful gardens and shrubbery that contain every flower that grows in the land. If you are wise you will have come early enough to have coffee and waffles served out under the trees with pretty Swede girls dressed in the brilliant holiday costumes of the various provinces attending you.

The play itself begins at seven-thirty in broad daylight. In fact it is not until the last act, long after ten o'clock, that any artificial light is needed, for in this northern latitude in July and August it is hardly dark before midnight. You purchase your tickets at a small booth near the Bredablick or outlook-tower, three kronors for a first-class seat, two for second and one for third.

Passing down a lane of ropes you find yourself in a natural amphitheatre where there have been placed plain wooden benches with backs that will seat 1,500 persons. The amphitheatre, bounded on either side by a shrub-hidden lane, looks down on a small level place where stand two real houses among real trees. One of them, two stories high and painted, is a rich man's dwelling. Across the green is the log hut of a poor woodcutter, only one story—an actual hut brought from a far distant village and set up there. By the door of the hut stands a peasant's rush broom and before it a chopping block. From the green a lane leads down a little hill past a little white, frame church, like the hut, a real church of fifty years ago.

Even if you are unfamiliar with Swedish it is easy to follow the story. The rich man has a son and a daughter. The daughter gets engaged with her parents' approval. The neighbors come to congratulate her. By the third of the six acts there is a wedding. A feast is spread on tables outside the house. The peasants come and dance as the fiddlers play. Meanwhile the son of the house, a poetical songster, has been making love to the beautiful daughter of the poor wood-cutter. There are angry scenes with his parents. The wood-cutter's family are slighted at the wedding feast. The poor girl has another suitor, too, her father's helper, a bashful bumpkin who, as he woos her, tears off branches of the trees and eats the leaves—an excellent portrayal of nervousness. She rejects this lover for the rich man's son.

The rich man sternly forbids his son's marriage, and has the banns announced for his marriage to another. The boy runs away. After the son's departure the girl goes crazy and wanders about, her disheveled hair bedecked with flowers. The boy's disappearance and the girl's madness bring the two fathers together, but just as they have become reconciled, the girl throws herself into a lake. Here, especially, the scene is remarkably realistic. The demented girl pushes aside the branches of real bushes and disappears, and a few seconds later there is the splash of a body falling into the foliage-hidden lake.

Her lover, of course, happily returns home just in time to rescue her and there is a second wedding. The old wood-cutter at this wedding gets too much to drink and his antics delight the audience.

Nothing has been omitted to lend realism to the picture. Smoke rises from the cottage chimney, the church bell rings, lights appear in its windows and you hear Swedish hymns sung. At the weddings the guests come driving up in the odd two-wheeled vehicles of old-time Sweden. Three of the celebrated Swedish folk-dances are introduced at each wedding, the dancers all dressed in the vivid scarlet that marks the peasant holiday clothes. The only musical accompaniment is that of three fiddlers in knee breeches and long coats.

While the actors for the most part are the peasants who are employed in Skansen, several of the best known players in Sweden have the leading rôles.

White

CROWDS OF ENTHUSIASTIC THEATRE FANS WAITING TO SEE MISS KNOWLES WHEN THE ACTRESS LEAVES THE STAGE DOOR AFTER THE PERFORMANCE

Seventy Weeks of Stock in New York

By ANNE PEACOCK

IT is not yet ten years ago when "The Great Ruby" was about to appear at the Walnut Street Theatre, Philadelphia, that there was a call for "extra people." At the very end of the procession was a slim, young girl, her hair in "pig-tails," and her skirts scarcely reaching to her shoe-tops. After some slight hesitation she approached the box-office with a mixture of diffidence and determination.

"I want to go on as an extra woman," she announced bravely. The box-office man considered her. "Well," he remarked. "We've engaged all the people we need. You haven't had any experience, have you?"

"Yes, I have," retorted the girl. "I've played all the leading parts in our Church Temperance Society's plays."

She was interrupted by a hearty laugh from the second man in the box-office.

"So you want to go on the stage?" he asked.

"Yes, I do," said the girl, fixing hopeful eyes on his smiling, handsome face.

The man drew out a card and wrote on it: "Please give this young lady, who is a friend of mine, a position as extra woman."

"There," he said, handing the card to her, "Give that to the stage-manager, and—good luck!"

After she had received the coveted position, the girl looked at the card. It bore the name of Chauncey Olcott. And only a few weeks ago, Priscilla Knowles, leading woman of the only stock company in Manhattan, laughed over the incident with Mr. Olcott, and gratefully acknowledged that her career began with his card and his good wishes. Over a "dish of tea," Miss Knowles reviewed the years that intervened between the Church Temperance Society in Philadelphia and the present New York stock company.

Creston Clarke had taken her on tour that same year, and Miss Knowles pays grateful tribute to his memory. "He was a great Shakespearean actor," she said. "And he taught me—oh, so much! He was never recognized as he deserved. After his death, I was with Stuart Robson. Then I had a year of starring in dramas of the type that Florence Roberts plays—strong emotional rôles. I was leading woman in stock in Portland, Ore., and in San Francisco and Los Angeles. Then here."

White

PRISCILLA KNOWLES

Leading woman of the only permanent stock company in Manhattan

And for over seventy consecutive weeks Miss Knowles has played the leads at the Academy of Music—a "barn of a place," one calls it, yet it is filled every night and every afternoon, six days in the week. She has not missed one performance of all these eight hundred and forty, and in the sixty plays produced, she has not once "repeated" a gown! Surely the days of the old stock companies are over. Then, one might, with ingenuity, remodel a black satin or a yellow silk, and with a new over-dress of net or lace, achieve a novelty. Audiences are more critical and more sophisticated now-a-days. In her cozy apartment near Gramercy Park, Miss Knowles has packed away gowns to the value of $7,000, and the truth of this statement is vouched for by an insurance policy. A clever French woman devotes her entire time to making gowns for Miss Knowles. Even for costume-plays, the actress prefers to have her dresses made especially, rather than rent the costumes, as is usual.

"It is very wearying and very difficult," she says of this matter of clothes. "In some plays, I have as many as five or six changes, and to select the gowns and have them fitted take time that often should be given to rest. But I believe in the importance of clothes to the actress—not only for their effect on the audience but for their effect on the actress herself. I know that I couldn't work so well if I dressed Zaza in the negligée in which Camille died the week before! And then, our audiences have in them always many people from the East Side—working

Pach

JOSEPHINE WHITTELL

Seen as Bertha Burnham in "The Little Millionaire"

Sykes

CECIL KERN

Plays Esther in the revival of "Ben Hur"

White

CARRIE REYNOLDS

Leading soubrette, who will be seen shortly in "Jacinta"

girls who are very loyal to us all. It means self-denial, usually, for them to come to the theatre, and often, I am sure, the weekly visit to the Academy is almost their only recreation and pleasure. I couldn't give them anything less than the very best that I can offer in every way," she said simply and with unconscious graciousness.

It is this kindly and gracious nature which, possibly quite as much as undoubted talent and good looks, has won for Miss Knowles an admiration and loyalty which are not without their embarrassing features. The policeman in the vicinity watches for the hour when Miss Knowles leaves the theatre after the performances; not only to protect her, on occasion, from too insistent admirers, but also to keep the street clear for traffic. It is one of the sights of the neighborhood. After the Saturday matinée, two policemen are always on duty at the stage entrance, for the crowds along Fourteenth Street average four to five hundred persons. Miss Knowles slips into a convenient restaurant and waits until the coast is clear before venturing home. She laughs over it all very good-naturedly, straightens her hat, and says nothing. But she clings to the friendly giant in blue until the doors of the restaurant shut out the crowd. The East Side is more demonstrative than is Broadway.

"And there are always the letters and the presents," she adds.

"Begging letters, friendly notes from strangers — all sorts of letters. 'Mash notes?'" Miss Knowles dismisses them with an effective gesture toward the scrap basket. "New York is worse than the West for that sort of thing. Sometimes these notes are funny. One I received recently was from a minister here, offering me his heart and hand. I was just the sort of woman to help him in his work, he wrote! I'd never even seen the man.

"Oh, it's hard work—stock," she admits. "But it's a good training school—the very best, I firmly believe. It's bad to stay in stock too long, though. One acquires tricks and mannerisms, and then, too, no one can stand it for very long and do good work. It seems to me that I spend my life fitting clothes, rehearsing, playing one part, trying to learn another part for next week, and trying to forget the part I played last week. Literally, I've been Eliza in 'Uncle Tom's Cabin' one week and Zaza the next. I've jumped from 'The Girl of the Golden West' to 'The County Chairman,' or some other ingenue part. It may make one versatile, but it's certainly hard work. If it were not for the kindness and consideration with which our manager, Mr. Fox, surrounds us, I don't see how I could have gotten through this year without missing a single performance.

"And 'what next?' Oh, I haven't thought much about it, but I suppose that I shall leave stock—some day. Several of the Broadway managers have made me offers, but I'm afraid of Broadway. Our stock audiences have time to learn to like us; if we don't make a hit one week, we may have a better opportunity the next. But in a production, one stakes everything on the first throw of the dice. And Broadway is not so kind as the East Side. Perhaps that is just why," confessed Miss Knowles with a laugh, "that, though I'm afraid, still I want to conquer Broadway."

New York is a curious town, as well as a big one. Here in the Academy of Music, one of the oldest and best-known of the city's theatres, with its huge orchestra space crowded, its many boxes filled, its two balconies and its gallery closely peopled twice every week-day, yet even persistent theatregoers uptown have an idea that "New York wouldn't support a stock company!"

"Anyway, I think that seventy consecutive weeks with twelve performances a week, and not one of them missed, is really rather a record, isn't it?" she queried.

Baug

CHARLES J. ROSS

This well-known actor, seen some time ago in "Mme. Sherry," has been appearing recently in vaudeville

Moffet

SALLIE FISHER

Appearing as Modest Suzanne at the Liberty

Strauss Peyton

JOSEPH SANTLEY

Seen as Webster Choate in "The Never Homes" at the Broadway recently

White

GERTRUDE VANDERBILT

Seen as Yvette in "The Red Widow" at the Astor

Strange Theatrical Coincidences

By EDWARD FREIBERGER

LIFE is full of coincidences. Therefore, we often say that history repeats itself. Sometimes we note how certain events are linked together by a similarity in dates. Occasionally we discover a career in which the figure thirteen dominates with startling frequency. And once in a while, but not frequently, certain memorable events are joined together, as it were, by a double, or even a triple, set of coincidences.

No one who has ever studied the life of William Shakespeare has failed to be impressed by the fact that the master dramatist of all ages passed away on his birthday, so that April 23 stands prominently upon every tablet to his memory. And it remained for a maniac, Mark Gray, of St. Louis, to select Shakespeare's birthday as the most appropriate day in the year for making an attempt on the life of Edwin Booth.

It was on April 23, 1879, at McVicker's Theatre, Chicago, during a performance of Shakespeare's "Richard II," that Mark Gray, standing in the first row of the balcony of the theatre, fired two shots at Edwin Booth, who was impersonating Richard II. Both bullets missed their mark. Mr. Booth secured one of them, which had found its way into the woodwork of the scenery, had it mounted in a gold cartridge, and wore it on his watch chain. He had it inscribed: "To Edwin Booth from Mark Gray."

There were two notable coincidences in the career of Edwin, for he passed away on the *twenty-fourth* anniversary of his marriage to Mary McVicker, his second wife. When Mrs. Booth passed away, it was on the *forty-eighth* anniversary of the birth of Edwin Booth. In other words, Edwin Booth was born November 13, 1833, while the second Mrs. Booth (Mary McVicker), passed away November 13, 1881. Booth married Mary McVicker on June 7, 1869, and answered the final summons on June 7, 1893.

Edwin Booth's name suggests Ford's Theatre, Washington, which, after the assassination of Lincoln by John Wilkes-Booth, was converted into a storehouse for certain records of the War Department. On June 9, 1893, several floors collapsed, so that the interior of the building had to be completely reconstructed. At present it is used as a repository for the records of the United States Pension Bureau. And June 9, 1893, was the day on which Edwin Booth was buried, the accident taking place while the funeral was in progress in New York.

The collapse of Ford's Opera House had something of a parallel when, not many years ago, the huge dome of Robinson's Opera House, Cincinnati, fell in. The name of the play then on the boards was, "Under the Dome."

The number thirteen has been most prominently in evidence in the career of Daniel Frohman. For a while it seemed as if every important event of Mr. Frohman's career centered in some way or other about the number thirteen. The manager has thirteen letters in his name. There are thirteen letters in Lyceum Theatre, which was originally the inspiration of the late Steele Mackaye. Steele Mackaye also had thirteen letters in his name. The principal actor at the Lyceum, when it was opened in 1885, with Steele Mackaye's "Dakolar," was Robert Mantell, who has likewise thirteen letters to his credit. The first big success at the Lyceum was "One of Our Girls," by Bronson Howard. Both title and author have thirteen letters. The most pronounced success in this play was made by a young actor named Edward H. Sothern, who employs thirteen letters when writing his autograph. In after years, when Mr. Sothern became one of Daniel Frohman's stars, and they were about to sign the contract, Mr. Sothern became nervous when he discovered that the day was a Friday, and the thirteenth of the month. He begged Mr. Frohman to postpone the signing just one day, but the latter remonstrated with Sothern. Mr. Sothern finally acquiesced, although he had his misgivings. These were dispelled, however, when he found himself a tremendous success, receiving as much as fifty thousand dollars a year from Daniel Frohman, and twice that sum several years later from Charles Frohman.

To Madame Fremstad

Triumphant mistress of the singer's art,
Inspired interpreter of Wagner's soul,
An actress great of spirit, mind and heart,
And beauty, to complete the perfect whole!

What flame is burning there behind your eyes?
What is the secret of your thrilling power?
The soul of Genius, in a frail disguise,
The perfume of a glowing, tropic flower.

An audience of thousands hold their breath,
Your music and your presence fill the air;
Isolde's burning passion ends in death,
But leaves a living woman trembling there.

M. F. W.

One of Mr. Sothern's biggest hits was made in "The Highest Bidder." You will find exactly thirteen letters in the words, "Highest Bidder." Furthermore, there were just thirteen characters in the play. At this time Daniel Frohman's literary advisor at the Lyceum was the late Henry C. DeMille, and he, too, had thirteen letters in his name. Among the prominent members of Daniel Frohman's first stock company at the Lyceum were Herbert Kelcey, Charles Walcot, Walter Bellows, Herbert Archer, and Georgia Cayvan, each a pronounced favorite with a name of thirteen letters. Later prominent additions to the company included James K. Hackett, Edward J. Morgan, Grace Elliston and Mary Mannering, each with a name of thirteen letters. In later years Mr. Frohman starred Cecilia Loftus, who had thirteen letters to her credit, and who, in London, had been a great favorite at four theatres, each of which had exactly thirteen letters, namely, Tivoli Theatre, Gaiety Theatre, Empire Theatre and Lyceum Theatre. At the last-named theatre Miss Loftus supported Sir Henry Irving in "Faust."

Sir Henry Irving's career was not without its coincidences, for "Becket" was associated both with his birthday and the day of his death. He selected his birthday for the first production of the play, and it was in "Becket," years afterwards, that he appeared on the day of his death, which happened to be a Friday, October 13, 1905.

One evening Sir Henry told the present writer how, some years previous, he had missed an old friend and wondered why he was no longer an attendant at the Lyceum Theatre in London. This was one of the most beloved and prominent divines in the British capital, Bishop Ellicott. One day Sir Henry met the Bishop and frankly asked him why he had absented himself from the Lyceum, where he was always welcomed by the actor-manager. The distinguished divine replied that he had been severely criticized by his church people for attending theatrical performances. Sir Henry was astonished that so broad-minded a man should pay any attention to such criticism, and invited him to attend one of the first performances of the new production, in which Irving was to appear as a prelate of England, namely, as Becket. The Bishop accepted, attended the performance, and was tremendously pleased. The story impressed the present writer very much at the time, and it was forcibly recalled to his mind when he received the London weeklies that chronicled simultaneously the passing of Sir Henry Irving and of Bishop Ellicott, in several instances their respective portraits appearing on the same page.

Tim Murphy, who played Maverick Brander so long in Charles H. Hoyt's amusing farce "A Texas Steer," tells how, during a performance of "A Bachelor's Romance," he, as David Holmes, had to say to the Sylvia Sommers of the play: "It's growing dark!" and at that very moment, owing to some accident to the electric wires every light in the house went out.

During the past year Louis Mann had a singular experience in a one-night stand in Texas, which made him realize that there were such things as coincidences on the stage, and that it was always the unexpected that happened. Next door to the theatre was a church. He was playing John Kraus, the old Swiss watchmaker in "The Man Who Stood Still." During the second act a number of clocks are supposed to strike the hour, one large clock having a small set of chimes. Kraus stands a moment attentively listening to these chimes, and says, in a tone of tender and child-like enthusiasm: "Sweet! Ain't it?" On this particular night Mr. Mann noticed, with alarm, that the property man, who was supposed to play the chimes in the wings, was not in his accustomed place, and felt that he would have to cut out the two words. Imagine the star's amazement and delight when, at the psychological moment, the chimes in the church next door pealed forth their joyous benediction! That night Mr. Mann laid special emphasis on his brief comment, "Sweet! Ain't it?"

White

ELSIE JANIS

Now appearing on the road in the title rôle of "The Slim Princess"

There is another coincidence, or rather a set of coincidences, to which Mr. Mann has been known to refer with pardonable interest. The present writer knows of an instance where a mother and daughter celebrate October 12th as their birthday, and of another mother and daughter whose common birthday is on October 17th. But who has ever heard of a family in which no less than seven members, covering a period of four generations, all celebrate their birthday on the twentieth day of the month? Here are the details: Louis Mann's grandfather, Samuel Mann, was born on January 20th. The latter had a son, Daniel Mann, who was born on November 20th. This Daniel Mann had three sons and one daughter, namely, Samuel, Louis, Nat D., and Mathilda Mann. Samuel was born on June 20th; Louis on April 20; Nat D. on March 20th, and Mathilda Mann on August 20th. There were no other brothers or sisters, but Miss Natalie Mann, the only child of Nat D. Mann, was born on October 20th!

While the number twenty dominates in Mr. Mann's family, Mrs. Louis Mann, who is known to the stage as Clara Lipman, finds that her career has been largely influenced by names containing exactly eleven letters. In fact, the principal characters she has portrayed on the stage have been spelled with eleven letters. For instance: Clara Lipman has eleven letters in her own name. Her first success was achieved in "Incog," in which she appeared as Molly Somers, a name of eleven letters. Her next big success was in "The Girl from Paris," in which she was

Moffett
Kathryn Ostermann in "Modest Suzanne"

Suzanne (Sallie Fisher) and her friends at the Moulin Rouge
SCENE IN "MODEST SUZANNE," AT THE LIBERTY THEATRE

Moffett
Stanley G. Ford in "Modest Suzanne"

seen as Julie Bonbon, a name of eleven letters. Then came "The Telephone Girl," in which she played Estelle Coco, a name of eleven letters. Her next hit was in "All On Account of Eliza," in which she played Eliza Carter, again a name spelled with eleven letters. Her play last season was "The Marriage of a Star," in which she played Simone Lefee, again a name with eleven letters!

Here is a musical coincidence wholly out of the ordinary. Have you ever noticed that the ten greatest composers of all times came in five pairs, both alphabetically and chronologically, and that each pair of names represented a school of music or style of composition distinctively its own? Let us admit that the two greatest composers were practically the foundation of all modern music, two great big B's,—almost at the beginning of the alphabet, namely Bach and Beethoven. Then came another pair of giants, who excelled all others in the writing of oratorios, two H's, Handel and Haydn. Proceeding towards the centre of the alphabet, in fact the absolute centre, we discover two composers whose works might well be termed the music of happiness,—genial, merry, graceful, effervescent music, two M's, namely Mozart and Mendelssohn. As we proceed along the alphabet we are confronted by a pair of composers who not only excelled in the writing of immortal symphonies, but who also revolutionized the song, and made German lieder what they are, namely two S's, Schumann and Schubert, exactly as far removed from the end of the alphabet as Handel and Haydn are from the beginning. And last, but not least, as we come still nearer to the end of the alphabet, we behold the names of the two distinguished composers of the nineteenth century who created a new school of opera, two W's, namely von Weber and Wagner. You will observe that each pair of composers lived in practically the same period, and possessed striking resemblances in their style. And please note the blending of what might be termed the alphabetical and chronological progression: B., H., M., S., and W!

Speaking of Wagner, it is well to remember that his entire career was a succession of thirteens and its double, twenty-six. First of all, there are thirteen letters in the name of Richard Wagner. He was born in the year 1813. He took his first important step in life when he was just twice thirteen, for at the age of twenty-six he left Riga for Paris, with a letter of introduction to Meyerbeer, and the score of "Rienzi" under his arm. He wrote exactly thirteen operas, namely: "The Fairies," "Das Liebesverbot," (based on Shakespeare's "Measure for Measure"), "Rienzi," "The Flying Dutchman," "Tannhaeuser," "Lohengrin," "Das Rheingold," "Die Walkuere," "Siegfried," "Die Goetterdaemmerung," "Tristan und Isolde," "Die Meistersinger" and "Parsifal." The thirteenth day of the month was conspicuous when he produced "Tannhaeuser" and "Lohengrin" in Paris. And on July 26 (again twice thirteen), 1882, he produced for the first time his thirteenth opera, "Parsifal." And when he passed away in Venice in February, 1883, it was on the thirteenth day of the month!

But the composer of "Die Nibelungen Trilogy" was not the only Wagner who was influenced by the number thirteen. The great German naturalist, Moritz Wagner, was born in Bayreuth on

Chickering
BONITA
Appearing in vaudeville and to be starred next season in a musical comedy

October 3d, the year being 1813! Another was the German physician, Rudolf Wagner, also born at Bayreuth, on July 30, 1805, and who passed away at Goettingen in May, 1864, on the thirteenth day of the month. It is also something of a coincidence that the two last-named Wagners should have been born in the little Bavarian town made famous later by Richard Wagner!

Eleanor Robson, who recently retired from the stage, was also affected by the number thirteen. She has thirteen letters in her name. The first part that she played on the stage had thirteen letters, namely, Marjorie Deane, in "Men and Women." Three of her prominent rôles in after years were Merely Mary Ann, Nurse Marjorie, and Vera, the Medium, each with thirteen letters. Her mother, Madge Carr Cook, has thirteen letters in her name. But no one has as yet intimated that the principal reason why Miss Robson married August Belmont was because he, too, had thirteen letters in his name.

That the number thirteen exerts a strange influence on the stage is well shown by the following illustration: A year ago, one of the biggest successes on Broadway was "The Fortune Hunter." The words "Fortune Hunter" have thirteen letters. Its author was Winchell Smith, a name of thirteen letters. It was produced at the Gaiety Theatre, likewise with thirteen letters. The manager of the company was Bert Feibleman, with thirteen letters. The manager of the theatre was Fred Zimmerman, with thirteen letters. And the star of the play also had thirteen letters, John Barrymore!

Any one studying the theatrical history of the City of Chicago will be confronted by several coincidences that are truly remarkable. There have been three large theatre fires in Chicago, namely, Rice's Chicago Theatre; the Columbia Theatre, and the Iroquois Theatre. At each fire the name of John J. McNally was conspicuous in the front of the house, and in each instance the fire took place on the thirtieth day of the month!

When Rice's Chicago Theatre—the first playhouse to be built in Chicago—was destroyed by fire, it was on July 30, 1850. Over the door at one side of the main entrance was a sign reading: "JOHN J. McNALLY." This man had a shop of some sort in front of the theatre, and was intimate with manager, players and the public. When the Columbia Theatre burned down it was on March 30, 1898, and the play then in evidence was "The Rogers Brothers in Wall Street," by John J. McNally. But there was absolutely no relationship whatever between the Chicago shopkeeper of 1850 and the Boston playwright of 1898. When the Iroquois Theatre was burned it was on December 30, 1903, and the play was "Mr. Bluebeard," adapted for the American stage by John J. McNally!

Some time in or about the year 1835 Joseph Jefferson, the father of the late Joseph Jefferson (Rip Van Winkle), found himself practically stranded in the little city of Springfield, Ill. The aldermen or town trustees of Springfield insisted upon a theatre license so high that it was prohibitive, and Mr. Jefferson concluded that it would be impossible for his company to appear there. While in this dilemma Mr. Jefferson was called upon by a young lawyer, of Springfield, who informed him that he was fond of the theatre and believed in fair play, and that he would do all in his power to have the license removed. The young lawyer, who was then but twenty-six years of age, pleaded with the city fathers of Springfield, told a few stories, and won his case. Mr. Jefferson and his company then appeared at the local theatre to the delight of all Springfield. Among the members of this company were Mr. and Mrs. Alexander MacKenzie, the latter a sister of the elder Mr. Jefferson, and the first woman to play Mrs. Malaprop in "The Rivals" in this country; Mrs. David Ingersoll, another sister of Mr. Jefferson; Charles Burke, the late Joseph Jefferson's half-brother, and James S. Wright. On October 17, 1837, these same players and a few others took part in the very first theatrical entertainment ever given in the City of Chicago, namely, in the dining-room of the old Sauganash Hotel, the play being "The Idiot Witness." Twenty-five years later a structure, known all the world over as The Wigwam, was erected on the site of this primitive pioneer playhouse, and was the scene of the first convention of the Republican party. And here, on May 18, 1860, the young lawyer, who had befriended Mr. Jefferson in Springfield, was nominated for President of the United States! His name was Abraham Lincoln! And five years later, on May 1, 1865, when Mr. Lincoln's funeral took place in Chicago, one of the pallbearers was John B. Rice, who had built the first theatre ever erected in Chicago.

Another phase of coincidence is found in the fact that when anything goes wrong during a stage performance, the next spoken line usually emphasizes the accident. Many years ago the present writer witnessed a performance of "Romeo and Juliet" at Dohaney's Opera House, which was situated over Dohaney's Livery Stable in Council Bluffs, Ia. This was before the days of electric light. Jane Coombs played Juliet, and O. H. Barr was the Romeo.

(*Continued on page vii*)

The "Fly-by-Nights"

A wearisome, restless,
Bohemian life,
A world with its pleasures,
And worries and strife.

A jumble of make-up,
And hotels and train,
Of sleep interrupted,
Of walks in the rain.

But troopers are optimists
Facing the light,
"Whatever the last town,
A new one to-night!"

D. M.

Moffett Mrs. Clayton Fitzhugh (Olive Harper Thorne) — Frederick Norman (James K. Hackett) — Clayton Fitzhugh (Vaughan Trevor)

Scene in Louis Evan Shipman's dramatization of David Graham Phillip's novel, "The Grain of Dust"

The world's greatest artists

make records only for the world's greatest musical instruments—

Victor and Victor-Victrola

As the world's greatest opera stars make records only for the Victor, it is self-evident the Victor is the only instrument that does full justice to their magnificent voices.

And as the Victor reproduces the actual living voices of these famous artists in all their power, sweetness and purity, it is again self-evident the Victor is the one instrument to provide you not only the gems of opera but the best music and entertainment of every kind.

Whether you want grand opera or the latest song "hits", or vaudeville, or minstrel show, or sacred music, or band selections—whatever you want—you get it at its best only on the Victor.

Hearing is believing. Any Victor dealer in any city in the world will gladly play any Victor music you wish to hear and demonstrate to you the wonderful Victor-Victrola.

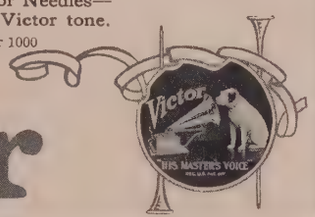
Victor-Victrolas $15 to $200. Victors $10 to $100.

Always use Victor Records played with Victor Needles—there is no other way to get the unequaled Victor tone.

Victor Needles, 6 cents per 100; 60 cents per 1000

Victor Talking Machine Co., Camden, N. J, U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors



Victor

New Victor Records are on sale at all dealers on the 28th of each month

Chiclets

REALLY DELIGHTFUL

The Dainty Mint Covered Candy Coated Chewing Gum

The singer's tones are more dulcet, the speaker's voice more clear, when Chiclets are used to ease and refresh the mouth and throat. The refinement of chewing gum for people of refinement. It's the peppermint—the *true* mint.

Look for the Bird Cards in the packages. You can secure a beautiful Bird Album free.

For Sale at all the Better Sort of Stores

5c. the Ounce and in 5c., 10c. and 25c. Packets

SEN-SEN CHICLET COMPANY
Metropolitan Tower
New York

THE first essential to hair health is a clean, well-nourished, healthy scalp, and this is best secured by systematic shampooing with

Packer's Tar Soap

(Pure as the Pines)

Because it contains pure pine tar, combined with other hygienic and cleansing agents adapted especially to the needs of the scalp.

Used regularly and systematically as a shampoo it exerts a tonic, nourishing effect on the scalp that is reflected in the lustre and growth of the hair. The benefits from Packer's Tar Soap are prompt and positive.

Send for our booklet of practical information, "How to Care for the Hair and Scalp." Mailed free on request.

The Packer Mfg. Co., Suite 87v, 81 Fulton St., N. Y.

MURRAY & LANMAN'S Florida Water

"THE UNIVERSAL PERFUME"

No lady's dressing-table, no gentleman's shaving-stand, no club-man's locker, no traveller's satchel, no bath-room, no person nor household, can be considered fully equipped without a bottle of this exquisite, unrivaled, century old favorite, MURRAY & LANMAN'S FLORIDA WATER. There is nothing that will so add to the pleasure of the many, varied, elegant uses in the daily care of the person.

ACCEPT NO SUBSTITUTE!
SOLD BY ALL LEADING DRUGGISTS

Sample mailed on receipt of six cents to defray mailing charges.

LANMAN & KEMP 135 WATER STREET NEW YORK

Pears' Soap

furnishes all the skin needs, except water.

Just how it cleanses, softens and freshens the delicate skin-fabric, takes longer to expound than to experience. Use a cake.

Sold in Every Quarter of the Globe

AGAINST cold weather, use **Crème Simon,** the famous beauty preparation which protects the skin from redness and all irritations, giving it whiteness and velvetlike appearance.

POWDER AND SOAP

M. LEVY, Sole U.S. Agent, 3 East 17th Street, New York

Discouraged About Your Complexion?

Cosmetics only make it worse and do not hide the pimples, freckles, blackheads or red spots on face or nose.

Dr. James P. Campbell's Safe Arsenic Complexion Wafers will purify your blood, cleanse and beautify the skin, and give you a fresh and spotless complexion.

Use these absolutely safe and harmless wafers for 30 days and then let your mirror praise the most wonderful beautifier of the complexion and figure known to the medical profession. Used by Beautiful Women for 27 years.

$1.00 per Box. (Full 30 day treatment.)

We guarantee as freshly packed and of full strength, only when boxes have Blue Wrapper, bearing our printed guarantee. Sold by all reliable druggists or sent by mail prepaid in plain cover from

RICHARD FINK CO., Dept. 51, 415 Broadway, New York City

Write for free booklet and testimonials to-day.

LABLACHE
FACE POWDER

WINTER, WOMEN AND BEAUTY

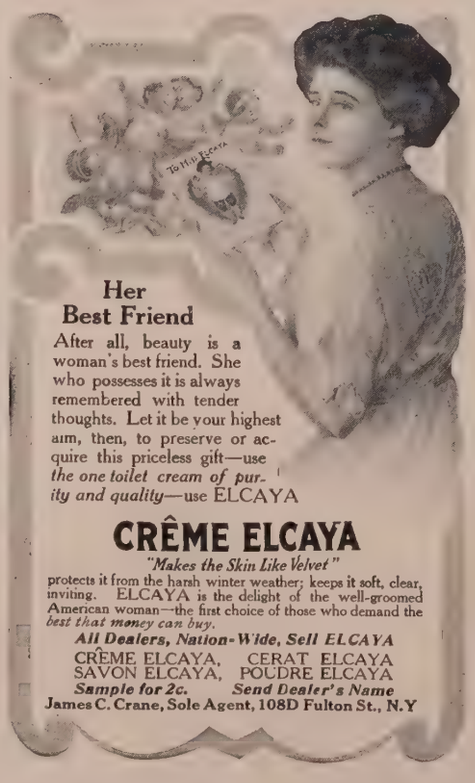
Wind and cold touch only to enhance the loveliness guarded by LABLACHE. It freshens the skin, softening away the wrinkles and conferring a youthful daintiness of complexion. Used by beautiful and refined women the world over.

Refuse substitutes.

They may be dangerous. Flesh, White, Pink or Cream. 50c. a box of druggists or by mail. *Send 10c. for a sample box.*

BEN. LEVY CO.,
French Perfumers. Dept. 26,
125 Kingston St., Boston, Mass.

Grace Morrissey. Copyright 1911



Her Best Friend

After all, beauty is a woman's best friend. She who possesses it is always remembered with tender thoughts. Let it be your highest aim, then, to preserve or acquire this priceless gift—use *the one toilet cream of purity and quality*—use ELCAYA

CRÊME ELCAYA

"Makes the Skin Like Velvet"

protects it from the harsh winter weather; keeps it soft, clear, inviting. ELCAYA is the delight of the well-groomed American woman—the first choice of those who demand the *best that money can buy.*

All Dealers, Nation-Wide, Sell ELCAYA

CRÊME ELCAYA, CERAT ELCAYA
SAVON ELCAYA, POUDRE ELCAYA

Sample for 2c. ***Send Dealer's Name***

James C. Crane, Sole Agent, 108D Fulton St., N.Y

BRUCE McRAE

(*Continued from page 63*)

leading man I have played many kinds of characters. Do you remember a play of Galsworthy's, 'The Silver Box'? In it I played a drunken Cockney. It was my favorite part. We played it about nine times. I have always wished I might play a clergyman who goes down to the slums to work, but who is equally at home in a drawing-room. There is a chance for contrasts and for dramatic situations, a chance for him to meet a settlement worker, and love interest, I suppose, would follow. But I've stopped giving much thought to what I would like. What I would most like is to give the public what it wants. That is, success.

"My ten years have been fortunately spent under the best management. Mr. Frohman cannot give as much attention to one play as can managers who produce fewer plays. While one man may produce one, he produces four or five. But he always comes to rehearsals at the last, sees everything, and improves everything. He lays his hand with wonderful quickness on any weak point. Mr. Fiske is a great stage director, one proof of which is that Mrs. Fiske, herself a great director, follows his suggestions. Mr. Belasco's reputation for perfection of detail is well deserved.

"My decade as a leading man has brought me no fears of the passing of that class of player. There must always be a man to play the leading male part, and without a leading male part there is no play." ADA PATTERSON.

GREAT BEAR SPRING WATER
50 cts. per case—6 glass-stoppered bottles

AT THE OPERA

(*Continued from page 52*)

for appendicitis. Geltzer is a very excellent dancer, but scarcely comparable in chic and grace with Pavlowa. They presented "Le Lac de Cygnes," which proved a great bore. "The Russian Wedding" was much more delightful, and best of all was a single performance of "Coppelia," which was spiritedly done. Their engagement at the Metropolitan has now been ended for the season.

There remains but little space to be devoted to the concert rooms, so only the most important events may be touched upon. One of these was the first American appearance of Wilhelm Bachaus, a German pianist of English fame. He played Beethoven's "Emperor" concerto with fine dignity and breadth, and proved beyond any doubt his solid musicianship, and displayed a fine technique. Another pianist, Lhevinne, a Russian known from former years, also made his debut of the season, playing a colossally dull Rubinstein E-flat concerto. Still another familiar pianist who came back was Harold Bauer, playing with customary suavity and seriousness for which he is noted.

Emma Eames and her recently wed husband, Emilio de Gogorza, baritone, appeared together for the first time since their marriage, singing in concert. She has not gained in artistic stature, but still sings well, and his voice was appealing.

Last and by no means least, was the one visit in a dozen years of the Theodore Thomas Orchestra, from Chicago. Since its founder's death it has been conducted by Frederick A. Stock, who was then heard and seen here for the first time and proved that he was an excellent conductor, sound in training and with splendid control of his forces. He gave a most brilliant reading of Strauss' "Don Juan," and a good sane reading of both Brahms' Second Symphony and Beethoven's "Coriolanus" Overture. His men played with obedience and considerable dash. It is an orchestra that has much improved with years, and Chicago may well be proud of this band of men. The soloist on this occasion was Albert Spalding, American violinist, who played for the first time Elgar's violin concerto. The latter work will never storm heavens with its beauty. It is tremendously long and as difficult, and has its "moments," but as a whole it will scarcely ever tempt violinists to put it into their permanent repertoire.

The famous Boston Symphony paid its usual visit, two concerts long and aroused usual enthusiasm—and there have been other orchestral concerts without number, and recitals too, in every quarter of New York. No music hungry individual has gone away with unappeased appetite.

COINCIDENCES

(Continued from page 72)

During the chamber scene all the lights in the primitive auditorium, consisting of a circle of gas jets in the ceiling of the theatre, went out. The janitor finally came, with a long pole and a light at one end, to renew the illumination. Strange to say, the very first line spoken after the lights went out was:

"Night's candles are extinguished, and jocund day
Stands tiptoe on the misty mountain top!"

On another occasion "Romeo and Juliet" was again the play. It was during the Balcony Scene. Julia Marlowe was the Juliet; the late Robert Taber, Romeo, and Mrs. Sol Smith, the Nurse. It was in October, and steam heat was being used for the first time that season. Juliet was on the balcony. The steam pipes made a perceptible protest. The Nurse called to Juliet The steam pipes became more obstinate. The Nurse called again, and then there came a crash as if all the steam pipes were in anger and revolt. Imagine Juliet's next line spoken to Romeo: "I hear some noise within!"

Another accident occured that same evening during the duel scene between Romeo and Tybalt, the latter played by the late Joseph Franceur. Tybalt's foil slipped and caught Romeo's wig at the right temple, throwing it into the footlights. Romeo's next line, spoken without a wig, was wholly appropriate: "I am fortune's fool!"

It is a matter of stage history that a certain actor, who was cast for the rôle of the First player in "Hamlet," had imbibed somewhat too freely before he made his first entrance. He managed to get through his first scene with Hamlet and Polonius; but when he appeared in the Play Scene in Act Three he was either affected by the heat, or by another drop or two in his dressing room, the result being that he was unable to utter more than the first three words of his first speech in that tremendously dramatic scene. These three words were: "Full thirty times!"

Sometimes a stage coincidence gains additional interest from its singular appropriateness to the occasion. The large audience that witnessed Miss Eleanor Robson's last performance in "The Dawn of To-morrow," just before her marriage to the multi-millionaire, Mr. August Belmont, was deeply impressed by the musical significance of the last line spoken by Miss Robson as Glad: "I'm going to be took care of!"

And no one will ever forget that Sir Henry Irving's very last line on the stage, in "Becket," spoken at the Theatre Royal Bradford, Eng., less than an hour before his sudden passing on, was: "Into Thy hands, oh Lord, into Thy hands!"

GREAT BEAR SPRING WATER
50 cts. per case—6 glass-stoppered bottles

New Victor Records

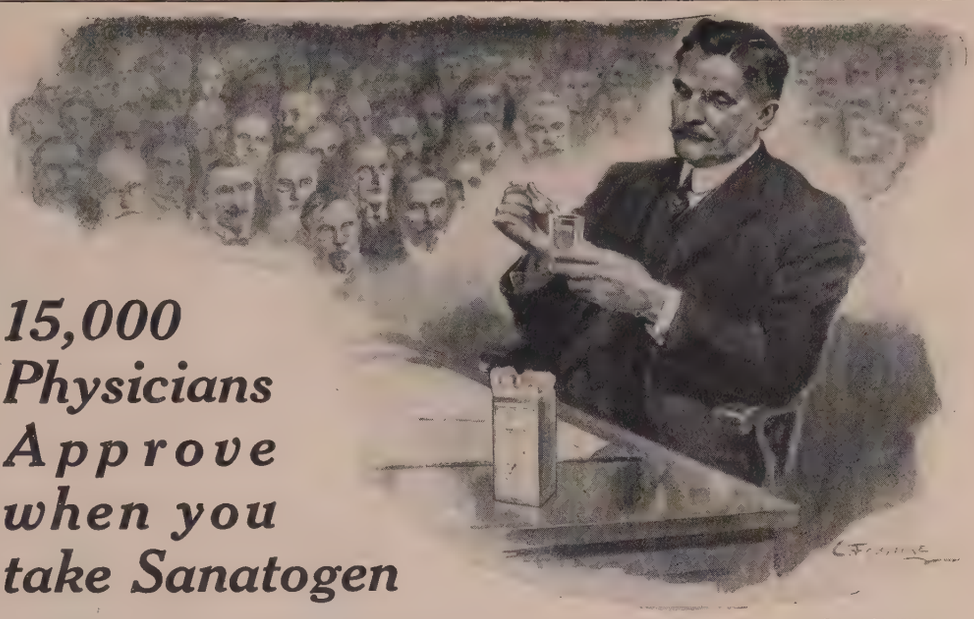
The four Caruso solos and the Caruso-Amato duets, which were issued in December, are repeated for the convenience of customers.

"Ballo in Maschera"—*Barcarola,* (with Metropolitan Opera Chorus), (Verdi); *Eternamente,* (Mazzoni-Mascheroni); "Bohême," (Puccini); *Core'ngrato,* (Carolli).

ENRICO CARUSO-PASQUALE AMATO RECORDS.—"Forza del Destino," *Duetto, Atto IV—Invano Alvaro!* (Verdi); "Forza del Destino," *Duetto, Atto IV—Le minaccie, i fieri accenti!*

THREE MORE WONDERFUL AMATO REPRODUCTIONS.— "Gioconda," *Barcarola, "Pescator, affonda l'esca"* (with Metropolitan Opera Chorus), (Ponchielli); "Barbiere de Siviglia," *Largo al factotum,* (Rossini); "Otello," *Brindisi, "Inaffia l'ugola"* (Metropolitan Opera Chorus), (Verdi).

"Wonderful" is a strong word, and its use is justified in very few cases, but no apology will be offered for its employment in describing the reproduction of Amato's voice which the Victor has made. Wonderful indeed they are, and the Victor is proud that it has been able to preserve such a voice as this for all time. Three additional records are offered this month, all favorite selections of the baritone, and from operas in which he has been most successful. His singing of the famous *Largo* is a marvelous performance, while the "Gioconda" and "Otello" numbers are gloriously sung, with a rousing refrain by the Metropolitan Chorus, in charge of Signor Setti, the Metropolitan's competent chorus master. The entire scene in which the "Otello" *Brindisi* occurs is given, Setti and Bada giving adequate support to the baritone.



15,000 Physicians Approve when you take Sanatogen

Copyright, 1911, by The Bauer Chemical Co.

—approve by their written endorsement of this remarkably successful food-tonic.

The opinions of this splendid body of practising physicians have followed *actual test of Sanatogen*, and such a mass of opinion has a weight that may well give confidence to everyone who turns to Sanatogen for help.

HELP—not magic, not makeshift, not stimulant—*real help* to an exhausted nervous system—that is the "secret" of Sanatogen, that is the basis of the enthusiastic approval of medical men who know that nerves to be helped must be *fed*.

Nerves have their own hunger, and their hunger brings the rebellion that disturbs the balance of health. Every function of the body feels the depression and disturbance—sleep, digestion, mental efficiency, all are affected, and reaction aggravates the trouble. The one practical answer to this nerve hunger is *food*, a specific food that will give to the nerves the nourishment they have failed to gather from the daily food of the body.

Sanatogen's scientifically combined elements of nerve strength, purest albumen and glycero-phosphate of sodium, go straight to the points of weakness. They restore the losses and in that way *rebuild* and revitalize the system. They cheer and invigorate by the logical *natural* means of *meeting the demand*. If *you* will try Sanatogen you will find that this multitude of physicians and the wide groups of famous men and women who have written of it so enthusiastically have but spoken for a universal need of the human system.

This Remarkable Book FREE

We ask you earnestly to get acquainted with Sanatogen. Investigate our claims first if you like and we are only too glad to have you do so. Ask your doctor about it, and in any case write at once for our book, "Our Nerves of Tomorrow," written in an absorbingly interesting style, beautifully illustrated and containing facts and information of vital interest to you. This book also contains evidence of the value of Sanatogen which is as remarkable as it is conclusive.

Sanatogen is sold in three sizes, $1.00, $1.90, $3.60

Get Sanatogen from your druggist—if not obtainable from him, sent upon receipt of price.

THE BAUER CHEMICAL CO. 47 East 17th St. Union Square, New York

Sir Gilbert Parker, M. P.
The eminent novelist-statesman, writes from London:
"Sanatogen is to my mind a true food-tonic, feeding the nerves, increasing the energy and giving fresh vigor to the overworked body and mind."

Lady Henry Somerset
The prominent social reform advocate, writes:
"Sanatogen undoubtedly restores sleep, invigorates the nerves and braces the patient to health. I have watched its effect on people whose nervous systems have been entirely undermined, and I have proved Sanatogen to be most valuable."

Arnold Bennett
The famous novelist, writes:
"The tonic effect of Sanatogen on me is simply wonderful."

David Belasco
The eminent dramatic author, writes:
"It gives me pleasure to let you know the wonderfully beneficial results I have experienced from the use of your Sanatogen. It has a most invigorating effect upon the nerves and I heartily recommend it to all those who, like myself, are obliged to overwork. After my personal experience I can readily vouch for its recuperating qualities."

David Warfield
The beloved actor, writes:
"I am pleased to say that Sanatogen has done all you claim for it. It not only restores the appetite but is a real blood-builder and is a remarkable revitalizer for an overworked nervous system."

X B

The great skill and science employed in the compounding of **X. BAZIN'S Depilatory Powder** make it absolutely safe and reliable. If some former remedy has been tried without success, it is because the *right* powder was not applied. For sale at all first-class drug stores, or by mail in sealed package, postpaid.

Price 50 cents

HALL & RUCKEL
NEW YORK CITY

A unique and exclusive feature of the THEATRE MAGAZINE is the Fashion Department. Do not fail to read the suggestions and pointers of our Fashion Editor, an authority of both continents.

Since the decision rendered by the United States Supreme Court, it has been decided by the Monks hereafter to bottle

CHARTREUSE

(LIQUEUR PÈRES CHARTREUX)

both being identically the same article, under a combination label representing the old and the new labels, and in the old style of bottle bearing the Monks' familiar insignia, as shown in this advertisement.

According to the decision of the U. S. Supreme Court, handed down by Mr. Justice Hughes on May 29th, 1911, no one but the Carthusian Monks (Pères Chartreux) is entitled to use the word CHARTREUSE as the name or designation of a Liqueur, so their victory in the suit against the Cusenier Company, representing M. Henri Lecouturier, the Liquidator appointed by the French Courts, and his successors, the Compagnie Fermiere de la Grande Chartreuse, is complete.

The Carthusian Monks (Pères Chartreux), and they alone, have the formula or recipe of the secret process employed in the manufacture of the genuine Chartreuse, and have never parted with it. There is no genuine Chartreuse save that made by them at Tarragona, Spain.

At first-class Wine Merchants, Grocers, Hotels, Cafés.
Bätjer & Co., 45 Broadway, New York, N. Y.
Sole Agents for United States.

The aging of a cocktail is as necessary to perfect flavor as the aging of wine or whisky.

The delicious flavor and aroma of

Club Cocktails

is due not alone to the precise blending of the choicest liquors obtainable, but to the fact that they are softened to mellowness by aging before bottling.

Manhattan, Martini and other standard blends, bottled, ready to serve through cracked ice

Refuse Substitutes
AT ALL DEALERS
G. F. HEUBLEIN & BRO., Sole Props.
Hartford New York London

COOK'S IMPERIAL

Extra Dry
America's Most Popular Champagne

SINCE 1859

Rich, Delicious Flavor and Exquisite Bouquet

At All First Class Restaurants, Hotels and Clubs

Served Everywhere

Holland House

Fifth Ave. & Thirtieth St.
NEW YORK CITY

Famous Many Years
as the Centre for the most Exclusive of New York's Visitors

Comfortably and Luxuriously
appointed to meet the demand of the fastidious or democratic visitor

Royal Suites—Public Dining Room—Private Dining Saloon for Ladies—Rooms Single or Ensuite—New Grill—After Dinner Lounge—Buffet

All that is best in hotel life at consistent rates

Booklet, HOLLAND HOUSE
5th Ave. and 30th St.
Near underground and elevated railroad stations

THE
EMPIRE STATE ENGRAVING
COMPANY
190 WILLIAM STREET, NEW YORK
Telephone: 3880 Beekman

PLAYS

Large List of New Professional and Amateur Plays, Vaudeville Sketches, Stage Monologues, New Minstrel Material, Jokes, Hand-Books. **Operettas, Musical Pieces, Special Entertainments, Recitations, Dialogues, Speakers, Tableaux, Games, Drills, Wigs, Beards, Grease Paints and Other Make-up Goods. Catalogue Free. T. S. DENISON & CO., Dept. 33, Chicago.**

ACTING ALVIENE SCHOOL OF STAGE ARTS

Dramatic Arts, Musical Comedy and Stage Dancing

Now twentieth year at Grand Opera House Bldg., Cor. 23d St. and 8th Ave., New York. Our Students Stock Company and Theatre assure practical training. New York Appearances and Engagements. Such celebrities as Mr. William Faversham, Gertrude Hoffmann, Ethel Levy, Pauline Chase, Harry Pilcer, Julia Opp, Anna Laughlin, Joseph Santly, Barney Gilmore, Mlle. Dazie, etc., taught by Mr. Alviene. For information and illustrated booklet of "How Three Thousand Succeeded," address the SECRETARY, Suite 10 as above.

Dickens on the Stage

(*Continued from page 49*)

plays, if there was such a wealth of material in the man? The answer is very simple. He sold the thing for which there was an overwhelming demand in those days—the serial novel. His first great success was "The Pickwick Papers," published in serial form. There was still another reason, Dickens, even at the height of his fame, was always in financial hot water. He had inherited his father's improvident business methods. The proof of it is that his daughters are practically without means to-day, and so dire was their necessity, that the British Government has given his two single daughters a pension of £25 a year. Then again, in those days there was no International copyright by which he and his family could be protected. Had there been, Dickens might have easily been a millionaire, for no author has been such a craze as Dickens, and in all languages.

And naturally Dickens wrote the one best seller. He had no time to write plays. Admitting these conditions and facts, then why did his books, made into plays, make such bad plays? If one will look back at the book-play madness or craze, only a few years ago, one will also see a similiar result. Plays were made over night out of the best seller—the book of the hour. Exactly the same thing happened to Dickens' books. The plays were thrown together—always to exploit some one actor who saw himself in one of the characters. You see history does repeat itself. But this was not the only reason why the plays failed. At the time Dickens was alive there was, naturally, a great deal of reverence for the author's ideas, and the attempt was made to crowd into the play all of the book that could be crammed into it. The method, of course, that should have been employed, would have been to dramatize those characters in the book, whose lives touched in the book itself, and who could be shown in a play moving through a coherent and logical dramatic proposition.

One tremendous difficulty with all of the books is the number of *locales* in one book, and the hopeless manner in which his characters travel about, so that, to assemble these people under one roof requires a *tour de force* on the part of the adapter. The favorite plan was to follow the *dramatis personae* of the book all over the map, splitting the play into a number of scenes, and asking the auditor to follow suit. Dickens' books contain 100,000 words or over; the modern novelist contents himself with fifty or less, so that the supreme question always became a survival of the fittest. Then there were always so many fine things in the books not really hanging on the main thread of the story. We cite one instance of this kind in "The Tale of Two Cities," chapter IV. Madame Defarge and Miss Pross face each alone in the room. Defarge has come to hunt down Lucie. All the doors of the room, four, were open, indicating flight. Pross realizing why Defarge has come, closes all the doors and puts her back to one. The two women face each other. PROSS: "You might, from your appearance, be the wife of Lucifer. Nevertheless, you shall not get the better of me. I am an Englishwoman."

Think of the effect of those lines on an English speaking audience. And of the scene and fight that follow between the two, and the Englishwoman's victory. And yet, no acted version of the book, of which this writer is cognizant, contains this scene. Numberless scenes and situations in all of his books go by the board.

Of the charge of grotesqueness against his characters when seen upon the stage, it is possibly true for the stage itself, because there are so many types that they kill off each other. It is all character, no variety, or rather too much variety of one kind. And in later years public taste, as created by the manager, runs to plays of current events, or *genre* plays.

Dickens died June 8, 1870, and lies buried in Westminster Abbey—that Hall of Fame of old England.

GREAT BEAR SPRING WATER
50 cts. per case—6 glass-stoppered bottles

New Dramatic Books

THE STORIES OF THE RUSSIAN BALLET. By Arthur Applin. Illustrated. 96 pp., with half-tone portraits. Edition de luxe. $3.50 net. New York: John Lane Company.

ON THE ART OF THE THEATRE. By Edward Gordon Craig. Illustrations by the author, selected from his collection of designs for stage scenes and costumes. 296 pp. Chicago: Browne's Book Store.

CHAPTERS OF OPERA. By Henry Edward Krehbiel. New and revised edition. Records concerning the lyric drama in New York from its earliest days down to the present time. With over 70 illustrations. New York: Henry Holt & Company.

"THE MIRACLE"

(Continued from page 44)

feast of the nun and the Prince; the intervention of the King, and a scuffle in which the King kills his own heir. Thence we leap to a grim scene. The nun is on the downward path. The Inquisition has her in its clutches; she is said to be a witch. The ghastly hooded figures bring her for trial amid a raging mob; she comes riding on the rack, with the executioner's axe borne by a negro behind her; and not till her head is bowed for the stroke is she rescued by the King and by the effect of her beauty on the fickle mob. We see her next as a camp-follower, a baby in her arms; and as she lies exhausted on the ground there passes a long procession of the men who had tossed her one to the other, till the last was a common soldier. And throughout every scene, her evil genius, that Spielmann with his pipe, has hopped and hovered and grimaced, bringing death and misery to all who have dealings with her.

"In the end she breaks away. In the convent, the old chants, the old rules, the old life have been going on just the same, except that the pedestal under the towering canopy is empty. We see it occupied again before the close, for the figure that left it returns to it and puts on again the gold crown and robe. And it is the nun's dead baby which takes the place in the empty arms of that Child which disappeared miraculously under the nun's sacrilegious touch. The convent makes its erring sister welcome, and not even the pipe of the Spielmann, heard outside the cathedral doors, can draw her again from her recovered peace."

GREAT BEAR SPRING WATER
50 cts. per case—6 glass-stoppered bottles

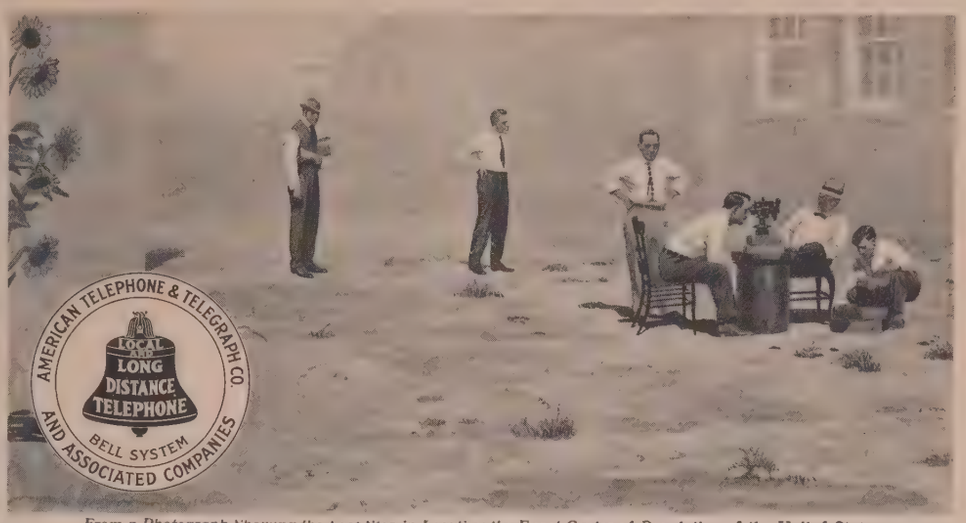
THE NEW PLAYS

(Continued from page 42)

human character. Paul Wilson goes to Hawaii in search of the bacilli of leprosy. He is an up-to-date, alert young American. With him, duly chaperoned, goes Diana Larned. They are tentatively engaged. Hardly has he set foot on shore on the Puna Coast than he falls under the spell of a native princess, Luana. He is duly warned by one "Ten Thousand Dollar Dean," a beach-comber, a derelict of the most pronounced kind, and has fallen victim to the insidious climate and the native drink, which he consumes in vast quantities. But Wilson fails to heed the warning. Instead of pushing upwards to the highground—there is true symbolism in all this—he vacillates, yields to the lure of his siren, and decides to wait over for the next steamer. It is his undoing, for in the succeeding act he is found married to his dusky charmer—his abject slave—a wreck from the native drink, the shattered, feeble apology for his once assertive self. Captain Hatch, a planter for politically commercial reasons, endeavors to persuade Luana to assert her royal rights, aided by the superstitious entreaties of her own people. This he succeeds in doing, but not until the contrast is shown in the regeneration of Dean, who, under the stimulating influence of Miss Larned's teaching and example, has become a man once more and discovered the very secret Wilson started out to solve. The opening scene of the third act is hazy in its development, and the political intrigue in which Wilson and his wife are involved is not over-clear, but another contrast is provided in the difference between the two natures and races as they approach the problem, and to appease the angry goddess, Pele, typified in the volcano Kilauea, Luana resolves to make the sacrifice and throw herself into the fiery crater. This self-abnegation is preceded by a wild, weird scene of song and incantation.

"The Bird of Paradise" is a wonderful entertainment. It possesses truth, poetry, picturesqueness and sustained illusion. Its weak points do not detract from the real enjoyment, they simply mar a work which otherwise would be a genuine masterpiece. The production itself is beautiful in its idyllic treatment, and will become even more effective when certain lapses in stage management have been corrected.

It is not too much to say that real genius is displayed by Miss Laurette Taylor as Luana. It is an impersonation that for beauty of treatment, sensuous grace and charm, innate dignity, feminine coquetry and poignant pathos deserves a place among the ambitiously great accomplishments of the modern stage. Very dramatic is Guy Bates Post in the first phase of Dean, the



From a Photograph Showing the Last Step in Locating the Exact Center of Population of the United States.

"The Center of Population"

A Title that Fits Every Bell Telephone

From the census of 1910 it is found that the center of population is in Bloomington, Indiana, latitude 39 degrees 10 minutes 12 seconds north, and longitude 86 degrees 32 minutes 20 seconds west.

"If all the people in the United States were to be assembled in one place, the center of population would be the point which they could reach with the minimum aggregate travel, assuming that they all traveled in direct lines from their residence to the meeting place."

—*U. S. Census Bulletin.*

This description gives a word picture of every telephone in the Bell system.

Every Bell telephone is the center of the system.

It is the point which can be reached with "the minimum aggregate travel," by all the people living within the range of telephone transmission and having access to Bell telephones.

Wherever it may be on the map, each Bell telephone is a center for purposes of intercommunication.

To make each telephone the center of communication for the largest number of people, there must be One System One Policy and Universal Service for a country of more than ninety million.

AMERICAN TELEPHONE AND TELEGRAPH COMPANY
AND ASSOCIATED COMPANIES

One Policy *One System* *Universal Service*

To California on the Famous "Sunset Limited"

New All-Steel Pullman Equipment

With every known Modern Travel Convenience—For the Man—For the Woman—For the Child

Semi-Weekly Between

New Orleans Los Angeles San Francisco

The Natural Winter Route—24 Hours Saving in Time

Let us send you beautifully illustrated books about this Train and Route. Mention 3 books.

Southern Pacific Sunset Route

L. H. Nutting, G. E. P. A. **366 or 1158 or 1 Broadway, New York**

Madam—

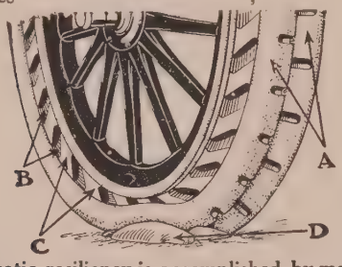
Punctured Tires on Electric Cars Are Utter Folly

How utterly foolish to pay two to five thousand dollars for an electric pleasure car, *equipped with pneumatic tires,* and thus be constantly annoyed by *punctures* and *blow-outs!*

Surely you do not realize that there is now a tire to which punctures, rim-cuts and blow-outs are unknown.

And that this tire, unlike solid or truck tires, will make your car just as easy-riding as any properly-inflated pneumatic tire.

This remarkable tire is the *Motz Cushion Tire,* now used by thousands of owners of pleasure electrics



Pneumatic resiliency is accomplished by means of *double, notched treads, undercut sides, slantwise bridges and secret processed rubber.*

A—in the picture shows double, notched treads.

B—shows undercut sides.

C—shows slantwise bridges.

D—shows how perfectly the tire absorbs shocks when car passes over an obstacle (from actual photographs).

Twenty-two electric car makers are equipping their cars with Motz Cushion Tires (*even though it costs them more*) just to give you an *easy-riding* car with *trouble-proof tires.*

Note, too, the *economy* of these tires. They never need repairs. And they are guaranteed, in writing, for 10,000 miles—two years. Few pneumatics give 3,000 miles service, no matter how well they are cared for.

For Motz Cushion Tires fit any standard clincher, universal quick-detachable or demountable rim.

When you buy your electric see that you get Motz Cushion Tires. And henceforth, at all times, whenever you buy tires, let them be those that are free from all tire troubles and yet easy-riding.

Send us your name and we will mail you the latest Motz booklet 149, together with letters from owners of pleasure electrics equipped with *Motz Cushion Tires.* Please mention make and model of your car.

The Motz Tire and Rubber Co.

Factories and Executive Offices, AKRON, O.

BRANCHES

1737 Broadway, New York; 2023 Michigan Avenue, Chicago; 999 Woodward Avenue, Detroit; 409 East 15th Street, Kansas City

We also Manufacture Demountable Solid and Cushion Tires for Commercial Cars.

MOTZ Cushion Tires

(196)

THE LAKEWOOD HOTEL

THE HOTEL THAT MADE LAKEWOOD FAMOUS

LAKEWOOD, N. J.

Now Open Under the Direction of Mr. Louis Frenkel, of the Hotel Kaaterskill, Kaaterskill, N. Y.

Lakewood is one hour and thirty minutes from New York City, and for its climate, its pine trees and its wonderful dry air it has no equal.

Prospective patrons going to Lakewood will find the Hotel Lakewood one of the best managed hotels in the world.

Special inducements will be made for parties who wish to spend the season at this wonderful resort.

There is also in connection with the hotel one of the finest 18-hole golf courses in America.

The hotel will be conducted on the most exclusive lines on the American plan.

F. H. NUNNS, Mgr.

derelict, while the varying changes of the character of Wilson are portrayed with graphic fidelity by Lewis S. Stone. A characteristic portrait of Captain Hatch is supplied by Theodore Roberts, while three carefully differentiated portraits of local life are contributed by Ida Waterman, Albert Perry and Robert Harrison. Pamela Gaythorne is a refined and pleasing Diana, and a kindly and sympathetic missionary and his wife are sketched by W. J. Constantine and Mrs. Estar Banks with refreshing truth and humor.

BROADWAY. "THE WEDDING TRIP." Comic opera in 3 acts. Music by Reginald De Koven. Book by Fred. De Gresac and Harry B. Smith. Produced December 25th with the following cast:

Szigetti, Charles Angelo; Ignace, George Madison; Candide, Grace Emmons; Celeste, Dorothy Morton; Fritzi, Christine Nielsen; Felix, John McCloskey; Captain Josef, Arthur Cunningham; Corporal Johann, John Rogers; Corporal Oscar, Martin DeLaney; Drummer Boy, L. Parmet; Aza, Dorothy Jardon; Lotta, Fritzi von Busing; Lieutenant Niklas, William Brandt; Lieutenant Leo, John Crawford; Major Vathek, Albert Busby; Basilie, Gwen Dubarry; Willie Barnet, Joseph Phillips; Mafta, Edward Martindale.

The *locale* of this piece is not commonplace America, but far-off Dalmatia, where thrilling loves and violent jealousies admit of any complication, and bright colors afford opportunities for striking contrasts. If François had not deserted his regiment, it would never have happened. Felix, a bashful young man, has just been married to Fritzi, a village belle. While Fritzi is giving him his first lesson in love, Captain Josef appears with word that François, the twin brother of Felix, has temporarily deserted his regiment, and if François does not appear at a certain time, he will be shot like a dog. The well-meaning Captain tears Felix from his bride, that Felix may pose as his brother François, and thus save his life. To increase the difficulties, François has been elected leader of a detachment which is to ferret out and exterminate Mafta and his band of brigands. So interested are all the relatives, friends and neighbors of Felix and Fritzi, and Fritzi herself, that they all follow Felix to his post of duty.

As a soldier, François has been "a devil among the women," and Felix, of course, falls heir to all of his attachments, becoming involved in more or less amusing affairs of the heart. The brigand and his band capture the whole crowd, Felix, Fritzi, relatives, friends and neighbors, and bear them off to their mountain retreat, which is fitted as an up-to-date hotel. A wealthy American buys the place of Mafti that he may bottle the water of the miraculous spring upon the premises; so when the search-party of soldiers come after Felix they cannot touch Mafti, as he is no longer the proprietor. Felix is about to be shot for neglect of duty, when the commanding officer falls in love with a beautiful gypsy, who wants the supposed François spared, and all ends happily and to everybody's satisfaction.

Christine Nielsen, as Fritzi, was upon undeniably sympathetic terms with her audience, and had a charm that became her exceedingly. Grace Emmons, as Candide, younger sister of the bride, was a bit vociferous and indistinct at times, but on the whole did good work.

BIJOU. "THE STRANGER." Comedy drama in three acts by Charles T. Dazey. Produced December 21 with the following cast:

Mandy, Harriet Brent; Cassius Hoover, William Frederic; Venetia Warrington, Ouida Bergere; Theophilus Pinkney, A. S. Byron; Howard Carter, Malcolm Williams; Hugh Pearsall, Henry Hall; Judge Carter, Frank Sheridan; General Randolph Warrington, Howard Hall; Mary Warrington, Muriel Starr; John Marshall, Wilton Lackaye; Frederick Terrill, Louis Thomas.

"The Stranger" has nothing to do with the old English drama of the same name, harking back to the days of Macready and the elder Booth. It is Charles T. Dazey's latest offering, on the worthy theme of the industrial regeneration of the grand old State of Virginia by the means of Northern capital in the hands of Wilton Lackaye, who assumes with some outward plausibility the rôle of John Marshall, builder of the Richmond-Danville trolley line and terror of the shiftless old F. F. V.'s. The villain, Howard Carter (Malcolm Williams), also bears a gilt-edged Virginia cognomen, but he turns out to be a fake C-y-arter, and a false alarm in general.

The star, and practically the whole cast, talk with a Lambs' Club "Southern" accent that would hardly pass muster below Mason and Dixon's line; and the story wanders far afield from its practical theme, to lose itself forever in a sentimental Chickahominy swamp. However, John Marshall finally proves that he had the goods, and is himself good enough for the fair Mary

Warrington, a daughter of the unreconstructed Confederate general.

Mr. Lackaye is personally a man of fine ability and a good actor, and no doubt he will find fitting plays for his venture.

BIJOU. "THE RIGHT TO HAPPINESS." Play in three acts by Gustave Guiche and P. B. Ghersi. Translated by F. G. Fay. Produced January 11 with the following cast:

Le Beal, Louis Thomas; Renaud, Walter H. Regan; Marcelle Renaud, Julia Hay; Blanchard, Francis X. Conlan; Countess de la Moliniere, Sybella Pope; Count de la Moliniere, A. S. Byron; Francois Desclos, Wilton Lackaye; Count Jacques d'Arvant, Wedgwood Nowell; Fritois, Yvonne, Harold Rowe; Pauline Clermain, Muriel Starr; Henriette Desclos, Adelaide Keim; Office Boy, Arthur J. Vallancourt; A Clerk, Simonelli, Harold Rowe.

The idea of this piece is good, but as presented and acted here failed to please. A man who has gained wealth by hard toil marries a silly woman of fashion, who spends his money and is carrying on an affair with a polished individual socially superior to her plebeian husband. He discovers the situation. In the meanwhile he becomes interested in his private secretary, an attractive and pure-minded girl, whom he saves from an indiscretion. She had informed him of his wife's affair. He wavers a little in his conduct toward her, and there is an admirable scene in which his advances are repulsed and her worth discovered. The husband finds that his wife is hopelessly infatuated, and agrees to provide means for a divorce to be procured by her so that she can marry her lover. The lover has no intention of marrying her and gives various excuses, but when he finds that he cannot get her in any other way he agrees to do so. The curtain falls as the husband writes to the pure-minded girl announcing that their way is clear to happiness in marriage. When divorce by civil procedure was adopted in France a few years ago the playwrights took up the subject and discussed every phase of it in scores of plays. This is one of them. The particular theme of "The Right to Happiness" is not in itself disagreeable, and in the original the study of character was admirable. Severe judgment on the piece itself is not required. It is the case of a good idea gone wrong in the handling and the production and acting. The humor of the episodes was forced. A poet constantly recites from his works to no comic purpose. Mr. Lackaye had good scenes now and then and was consistent in character, but the character was made harsh and uninteresting. Adelaide Keim, as the wife, wore a light and frivolous part heavily and essayed emotion with a character incapable of emotion.

CRITERION. "THE GRAIN OF DUST." Play in four acts, by Louis Evan Shipman. Founded on David Graham Phillips' novel. Produced January 1 with the following cast:

Frederick Norman, Mr. Hackett; William Tetlow, E. M. Holland; Isaac Burroughs, Frazer Coulter; Edward Lockyer, Frank Burbeck; Clayton Fitzhugh, Vaughan Trevor; James Galloway, Charles Stedman; Timson, Fred A. Sullivan; Clerk, Daniel Jarrett, Jr.; Mrs. Clayton Fitzhugh, Olive Harper Thorne; Josephine Burroughs, Pauline Neff; Dorothy Hallowell, Izetta Jewel; Maid, Mabel Inslee.

When James K. Hackett, under his own management, opened with "The Grain of Dust" on the first of the year at the Criterion Theatre, he was unfortunate in not having the kind of piece that would add to his reputation. Whether or not it follows the novel upon which it is founded, is lost in the fact that it is not a good play. Louis Evan Shipman has done little in the way of making it so. It would fail utterly but for the saving performance of earnest actors. Dramatization is hazardous work at best; it wants first a good book, and secondly a dramatist who has his art at his fingers' ends.

Frederick Norman, a rising young member of a large New York firm of corporation lawyers, engaged to marry Josephine Burroughs, a society girl, gives rise to scandal by evidencing his love for Dorothy Hallowell, one of the firm's stenographers. Dorothy is "a grain of dust that has gotten into his eye, and is causing great inflammation." As Norman refuses to give up Dorothy, Josephine breaks the engagement, and her father, Isaac Burroughs, declares he will hound Norman to ruin. Criticized by his firm, which is threatened with loss of business through the scandal, Norman resigns. While Dorothy does not love Norman, and tells him so, she consents to marry him because she cannot support herself as a stenographer. Eighteen months later, as Norman's wife, she has not yet come to love him, and runs away for no particular reason. Burroughs has driven Norman to such financial straits that he lives in secret fear of the petty and insistent tradespeople. Billy Tetlow, who, upon Norman's recommendation, has filled the position left vacant when Norman resigned, introduces Norman to Galloway, a big operator, who is fighting Burroughs in the courts. Galloway retains Norman as his lawyer, and gives him

Rauch & Lang Electrics

No Other Electric Is Controlled Like the Rauch & Lang

There's a point about Rauch & Lang Electrics that's vitally different from anything in any other car. It is the Rauch & Lang control—the utter simplicity of it.

Here is a lever that does all the driving through the simple motions of pushing it forward and pulling it back. It starts the car slowly, without a jerk. It increases the progress with a gradual flow of power. No "jumping" from one speed to another. It retards the car with an electric brake—you simply pull the lever back. It grips the wheels tight and stops the car instantly if pulled all the way back. And it is, of course, the natural impulse to pull it way back in emergencies.

There can be no mistake with this lever—no matter in what position it is—no matter at what speed—for all power can be instantly shut off by simply dropping the hand on the metal ring at rear of handle. But the lever must first be brought back to neutral before the car can start. Accident thru forgetting is thus made an impossibility. Twelve-year-old children drive Rauch & Langs. There was never a vehicle simpler to operate. This control alone is a vital reason why you should see this car.

The new Rauch & Langs are on show in your city. You'll be delighted with their beauty and their mechanical excellence.

Send in your name now for an early demonstration.

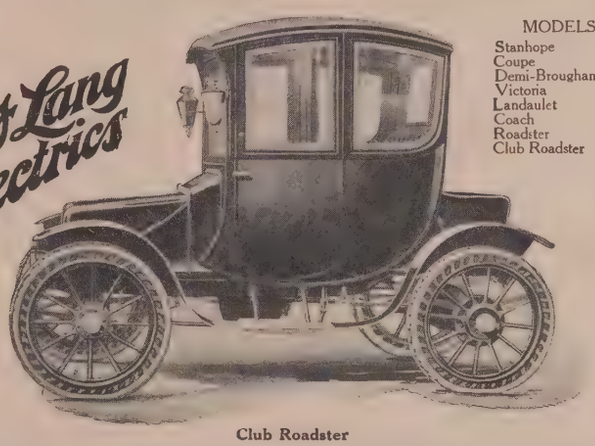
The Rauch & Lang Carriage Company Cleveland Sixth City

2328 West 25th Street

Rauch & Lang Electrics

MODELS
Stanhope
Coupe
Demi-Brougham
Victoria
Landaulet
Coach
Roadster
Club Roadster

Exide Battery standard equipment. Special Electric Pneumatic or Motz High-Efficiency Cushion Tires optional.



Club Roadster

"You choose the colors, we'll make the rug."

THREAD and THRUM RUGS are made seamless, of pure wool or camel's hair, in any width up to **16 FEET** and in any length, color or combination of colors. 65 regular shades—any other shading made to match.

Send for color card and name of nearest dealer.

Thread & Thrum Work Shop
Auburn, N. Y.

California Bungalows

Third edition *California Bungalow Homes* now ready, $1.00 postpaid. 128 richly illustrated folio pages of beautiful Bungalows outside and in. Costs and details given. **The Accepted Authority on Real Bungalows.**

Smaller book MODEL BUNGALOW PLANS showing 38 ideal small homes, 25 cents postpaid

THE BUNGALOWCRAFT CO., 404 Chamber of Commerce, LOS ANGELES, CAL.

PROGRAM CLOCKS

for automatically ringing bells at stated intervals are a great modern convenience. By their use any number of bells in any number of different rooms may be rung at any times desired during the day. Prentiss 60-day clocks are the only 60-day clocks manufactured in the world.

Also Electric, Synchronized, Watchman's and Frying-pan Clocks.

Send for Catalogue No. 6a7

THE PRENTISS CLOCK IMPROVEMENT CO., Dept. 62, 92 Chambers St., N. Y. City

A UNIQUE and exclusive feature of the THEATRE MAGAZINE is the Fashion Department. Do not fail to read the suggestions and pointers of our Fashion Editor, an authority of both continents.

AMERICAN ACADEMY OF DRAMATIC ARTS

Connected with Mr. Charles Frohman's Empire Theatre and Companies

Recognized as the Leading Institution for Dramatic Training in America

BOARD OF TRUSTEES
Franklin H. Sargent, President
Daniel Frohman — John Drew
Benjamin F. Roeder — Augustus Thomas

Founded in 1884

For catalog and information apply to the Secretary
Room 152, Carnegie Hall
New York

Diamond Tires

THE dealer who sells you DIAMOND TIRES is thinking of *your* profit as well as his own–he is "tire-wise" –and believes in trading up–rather than trading down.

¶ He can buy cheaper tires than DIAMOND TIRES, and make a larger one-time profit, but he cannot sell you *better* tires.

¶ The dealer who sells you DIAMOND TIRES can be depended upon when he sells you other things—he believes in service—in integrity. He's reliable.

In addition to dependable dealers everywhere, there are FIFTY-FOUR Diamond Service Stations. Diamond Service means more than merely selling tires—it means taking care of Diamond Tire buyers.

We could build them cheaper
But we won't
We would build them better
But we can't

The Diamond Rubber Co
AKRON, OHIO

District Subscription Managers Wanted

In every locality where we have not yet appointed a district manager to look after our subscription interests, we offer a splendid opportunity to the right sort of person. We want a hustling, energetic man or woman who will put out our advertising booklets, collect renewals of expiring subscriptions, but most of all push out after new business. The work need not occupy more than your spare time, and if you possess the right sort of energy you will find it not only very interesting and pleasant but also exceptionally remunerative. Our district managers handle both of our magazines, *L'Art de la Mode* and *The Theatre Magazine*. If you have some time that you would like to turn into good money

YOU CANNOT AFFORD TO OVERLOOK THIS PROPOSITION

Send your application at once to
THE SUBSCRIPTION MANAGER

THE THEATRE MAGAZINE :: 14 W. 38th ST., NEW YORK

full swing. Norman refuses to follow his wife, and will stay and fight Burroughs to the death. At the end of six months, he has run Burroughs to the ground begging for mercy. But he is merciless until Dorothy returns,—again for no particular reason,—and pleads for Burroughs. Then Norman lets up. And he does not once hesitate to take the now loving Dorothy to his arms. The trouble with Mr. Shipman's work is principally that he has kept his attention upon story and nothing else. He has utterly neglected those little things that keep characters from becoming mere puppets dangled about to develop a plot, and make them living and vigorous. The early part of the piece is practically dead. A number of relations are established and nobody accomplishes anything to speak of, all because Dorothy, who would start the ball rolling if she would respond to Norman's love, has not the slightest spark of affection for anybody.

The honors of the performance go to E. M. Holland, who, as Billy Tetlow, with sly winks and wise pauses, ever aided by the absorbing contortions of two wonderfully expressive hands, provided about all of the humor that lightened the dragging piece. James K. Hackett as Norman, was entirely at ease; but at most could not accomplish the impossible task of giving sincerity to a character that contained so little sympathy.

GLOBE. "OVER THE RIVER." Musical farce in three acts by George V. Hobart and H. A. DuSouchet. Music by John L. Golden. Produced January 8 with this cast:

George, Frank M. Rainger; Jerry Cooper, Frank Wonderlee; Herbert Vanderslip, Charles L. Kelley; Bismarck Herring, Harry Hermsen; Harry Blackstone, Lester Crawford; Mrs. Madison Parke, Maud Lambert; Myrtle Billtopper, Lillian Lorraine; Hudson Rivers, Melville Stewart; Madison Parke, Eddie Foy; Sarah Parke, Edna Hunter; Charlie Gray, Osborne Searle; Lizzie, Josie Sadler; Timothy Cook, William Sellery; Warden Vokes, David Andrada; Number 89, Leavitt James; Street Singers, Jeanette, Billy and Grace Methven.

Theatregoers love to laugh. They will forgive any shortcomings in a piece so long as they are kept in good humor. No play, with Eddie Foy as a top liner in the cast, could possibly fail to attract. This popular comedian is always irresistibly funny; in the prison scene in this piece, when he is seen as a jailbird, he convulses the audience. "Over the River" is not entirely new. It is an old dish served up with new sauce, the principal incidents and the situations having already served in "The Man from Mexico." Mr. Ziegfeld, who is clever at this sort of thing, has introduced a lot of specialties which impart the glamor of novelty and freshness. For instance, in the first act, there is a sparkling, effervescent scene in a Broadway resort, where a typical "Cabaret" performance is going on, while the guests, seated at little round tables, partake of cold drinks and hot birds. This gives an opportunity for an exhibition by Monsieur Maurice and Mlle. Madeline d'Harville, of some of their extravagant dances, such as the Grizzly Bear, Turkey Trot, and other sensational gyrations, which are properly the subject of much criticism just now. Anybody seeking light entertainment, which will not put his grey matter to any great strain, will find plenty to please him in "Over the River."

LIBERTY. "MODEST SUZANNE." Operetta in three acts. Music by Jean Gilbert. Book by Georg Okonkowsky. American adaptation by Harry B. and Robert B. Smith. Produced January 1 with this cast:

Baron Dauvray, Stanley G. Ford; Baroness Dauvray, Kathryn Osterman; Jacqueline, Florence Martin; Hubert, Laurence Wheat; Professor Charcot, Ernest Torrence; Mariette, Charlotte Leslay; Rene, Arthur Stanford; Monsieur Pomeral, John L. Kearney; Suzanne, Sallie Fisher; Rose, Harriet Burt; Tina, Corrine Uzzell; Mina, Claudia Clark; Phrynette, Millie Murray; Gustave, Lester Corrish; Alexis, Sherman Wade; Emil, Ezra C. Walck; Felix, Joseph Zaino; Police Sergeant, D. Haverty; Gendarme, William Glynn.

Suzanne has won a medal for modesty, but she is not so very modest. You find that out directly the curtain goes up. In fact, she is a brazen minx, and as depraved as most of the other characters. The piece has little to recommend it. Apart from the charming personality of Sallie Fisher, who is entirely too good for such surroundings, there is nothing to attract. The humor is leaden; the situation stereotyped and uninteresting; the story unsavory. We find a father, an elderly man, supposed by all his neighbors to be a shining example of upright conduct, stealing away at midnight, when he supposes all his family are asleep, to the Moulin Rouge, where he indulges in wine and debauchery. To the same fast resort come his son and daughter, both of whom, we are told, are attracted, through heredity, to a life of reckless pleasure. It is just such worthless productions of this kind, with their underlying immoral atmosphere and rank suggestiveness, that furnish the enemies of the stage with fresh arguments

for denouncing it. And what makes the matter worse—the vulgarity is not even amusing. The one redeeming feature is Jean Gilbert's music, which is pretty and tuneful.

A Theatrical Revolution

Pittsfield, Mass., is blessed with public-spirited citizens who, when they see things going wrong, set out vigorously to put them right. Theatrical conditions in the town were not all they might be, so the better element in the place took the reins into their own hands. The following statement, made in the form of an artistic pamphlet, issued by the gentlemen concerned, tells its own story:

"It will interest you, perhaps, to know of a step taken by the people of a New England city toward the improvement of conditions which affect the stage and the theatrical profession. The city is Pittsfield, Mass., a place of 33,000 inhabitants in the Berkshire Hills. Pittsfield is a prosperous and growing town. Ten years ago a modern theatre superseded the opera house of rural tradition. The new theatre was built and conducted by gentlemen whose interest in it seemed to us to be a purely commercial one and directed almost solely from the point of view of personal profit. It was, so far as we could see, a commercial enterprise, like a grocery.

"After a time we found that we were not enjoying the theatre as much as we thought we ought to. Barring vaudeville and moving-picture establishments, this theatre, the Colonial, is the only one in Pittsfield. We began, of our own accord, to talk it over. We have no 'high-brow' notions, and we are not theatrical experts, but we believe that in a town like ours the theatre justifies a consideration not dissimilar to that which we regard our public library or our art museum.

"We have done more than talk about it. Last week we bought the theatre, and we shall try to run it in accordance with our own ideas. A corporation of fifty reliable citizens of Pittsfield now owns the theatre—men of vocations as diverse as the law, medicine, farming, trade, hotel keeping, life insurance, manufacturing, journalism, banking, architecture. We do not look upon ourselves as public benefactors, and we do not intend to lose money, but we do not care in the least about making it at the sacrifice of our idea of what a theatre should be.

"We have begun to spend $5,000 on the cleansing and reequipment of the Colonial, and we have already discovered some things which must have been sufficient in themselves to cripple the exercise of dramatic art on our stage. For instance, the condition of the actors' dressing-rooms appalled us. We are making these rooms fit for ladies and gentlemen, and we shall keep them so. We are going to spend as much money for the physical comfort of our performers as for that of our audiences; and this not merely from a motive of generosity, but also because we believe that it is sound common sense.

"Now, we are not in this thing for a fad or for the fun of it. Any advice or comment, however brief, which you may feel inclined to send us, will be gratefully received and properly used. We therefore have taken the liberty of bringing to your attention this effort of a community to make its theatre a better place of entertainment for intelligent people.

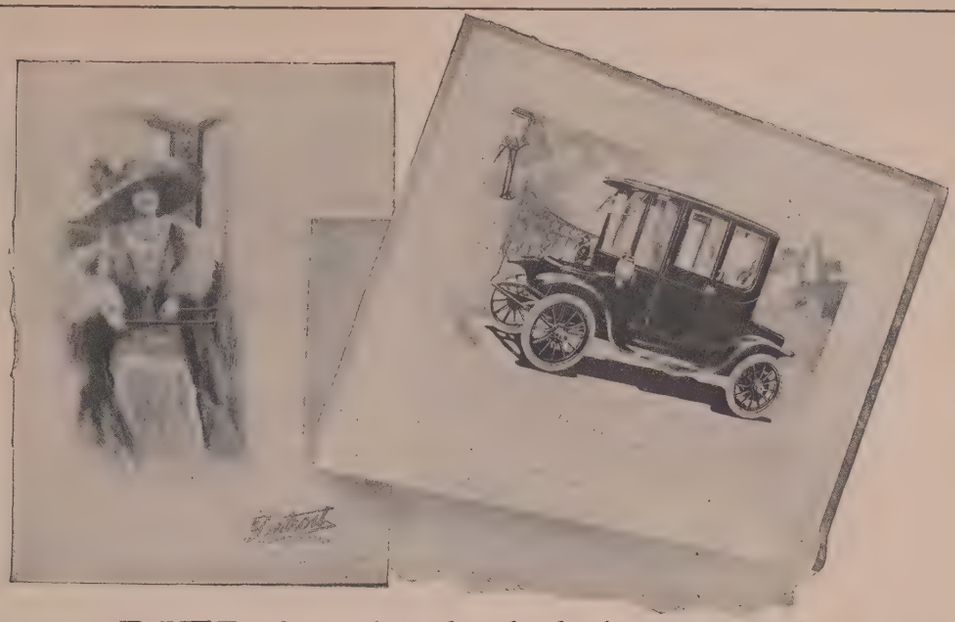
"DANIEL ENGLAND,
"LUKE J. MINAHAN,
"EDWARD BOLTWOOD,
"Executive Committee for the Directors Pittsfield Theatre Company.
"Jan. 10, 1912."

GREAT BEAR SPRING WATER
50 cts. per case—6 glass-stoppered bottles

Une Matinee Francaise

An interesting and novel entertainment will be given at the Hudson Theatre on Tuesday afternoon, February 13th, under the title of "Une Matinée Française."

It has been organized by Miss Beverly Sitgreaves and Mme. Pilar-Morin, the well-known actresses, both of whom will appear, assisted by Mr. José Ruben, now playing in "The Garden of Allah," and other well-known artists. The programme will include an act of "L'Enfant Prodigue" and "Le Passant," by François Coppée (made famous many years ago by the appearance of Mme. Sarah Bernhardt, who was then almost in her teens). There will be French songs, monologues, music, and "impressions" of the two greatest artists of the foreign stage, Duse and Bernhardt, by Miss Sitgreaves. The affair will be under the patronage of many of the most prominent society women and of distinguished French officials. Much interest has already been shown by the "smart set," and a thoroughly artistic and enjoyable afternoon is to be anticipated.



WRITE for this book before you buy any motor car. You owe it to yourself to be thoroughly informed before making so important an investment. This book tells about the features, which a high-grade, up-to-date electric automobile should have.

It gives you a *new* standard by which to judge electric car values. This book tells you the difference between the ordinary Shaft Drive and the genuine "Chainless." The "Chainless" Shaft Drive has no concealed chain or gear reductions at the motor to rattle, wear, or waste power.

It tells you about the horizontal speed controller that allows *full seat room* and permits a natural, restful position while driving—Note illustration on front of book. It tells about the double brakes (patented) that can be operated either by hand or foot or both, and insure absolute safety both to driver and car at all times.

It tells you why aluminum body panels mean so much to you and the life of your car—the advantages of "full-skirted" aluminum fenders which protect the body from the dirt and splash of the road.

In fact, this book illustrates many *exclusive*, mechanical features that mean so much to you. In addition, there are nine full page illustrations of our stunning body designs.

In deciding on an electric car, it is well to bear in mind that the manufacturers of the Detroit Electric have been *pioneers* in adopting principles of construction which are accepted as standard in up-to-the-minute automobile design. They have also been leaders in developing *new features* which should impel you to investigate the Detroit Electric before you make any automobile investment.

The Detroit Electric may be equipped with either the Thomas A. Edison battery of nickel and steel for which it has the *exclusive* use in Pleasure Cars or the Detroit Electric *guaranteed* Lead Battery. Again we suggest, write for the Detroit Electric book today.

Shaft Drive THE Detroit ELECTRIC Chainless

ANDERSON ELECTRIC CAR COMPANY
413 Clay Avenue, Detroit, Michigan

Branches:—New York, Broadway at 80th Street, Chicago, 2416 Michigan Avenue, Buffalo, Brooklyn, Cleveland, Kansas City, Minneapolis, St. Louis

Selling representatives in all leading cities

The American Playwright

Published and Edited by WILLIAM T. PRICE

15 Cents a Copy **$1.50 a Year**

THE AMERICAN PLAYWRIGHT, a monthly publication, with its first issue dated January 15, 1912, will be devoted to the technical discussion of plays and playwriting. It will give such full information as is desired and needed by students of the drama. It will be a complete record of plays produced in New York and of all published plays and books and articles worth the while relating to the technical side of the stage. Its reviews of current plays will be analytical, directed at their causes of failure or success. Its various departments will be designed to help, in a practical way, those who accept playwriting as an art. It will aim to gain the confidence, respect and cooperation of all who love truth, who realize the responsibilities of authorship and production, and who abhor sordidness, whether in private or professional life. It will be impressed with the earnest purpose to be helpful, and to validate the principles set forth in my book, "The Analysis of Play Construction and Dramatic Principle." In its special character it will be unlike any other periodical that has to do with the stage. I shall try to make it indispensable to the student.

W. T. PRICE, 1440 Broadway, N. Y. City

FREE PHOTO 10x14 inches

larger than this whole page, of, and autographed by

GABY DESLYS

Sent to every reader of the THEATRE MAGAZINE sending 20c for four tubes of

PLEXO

CLEANSING CREAM GREASELESS CREAM
EVENING WHITE DENTAL CRÊME

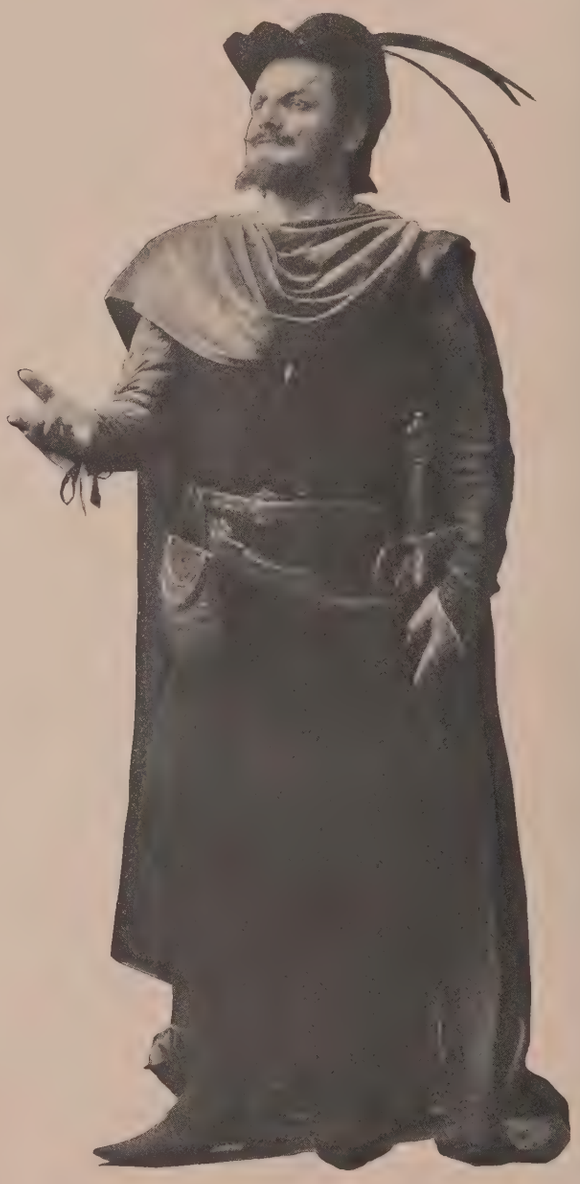
PLEXO PREPARATIONS, Inc.
14-16 Vesey St., NEW YORK

Bind Your Numbers of the
THEATRE MAGAZINE
See page xxiv for particulars

Marcel Journet

(Basso of the Metropolitan Opera House of New York and Paris)
penned the following in appreciation of the

Haines Bros.
PIANO



Messrs. HAINES BROS.,
437 Fifth Ave.,
New York, N. Y.

Gentlemen:—

The bell-like clearness of the tone of the Haines Bros. Piano and its sympathetic sweetness mark it as an Art Creation of the highest order.

Most cordially yours,

Marcel Journet
de l'Opéra.

HAINES BROS. PIANOS

are distinguished by designs of such exceptional elegance, veneers of such rare beauty, tone quality of such power and sweetness, an interior and exterior finish and workmanship so far beyond criticism that they appeal irresistibly to every true worshipper at the shrine of musical art.

For nearly three-score years Haines Bros. Pianos have charmed artists and connoisseurs both at home and abroad.

WRITE FOR DESCRIPTIVE LITERATURE

HAINES BROS. 437 FIFTH AVE. NEW YORK CITY

Division—American Piano Co.

The Spring Silks and Smart Suit Fabrics

By HARRIET EDWARDS FAYES

The limits of our fashion department make it necessary to confine this article to subjects of general interest. Those readers wishing more detailed information, or who have individual problems to solve, may receive suggestions thereon by sending a letter of inquiry, enclosing a stamped envelope for reply. H. E. F.

ADVANCE showings of new gowns are evidence that the French dressmakers are working on the same general lines they did the past season, which means that we shall continue to have the straight, narrow silhouette. Nevertheless, there is sufficient difference to mark the costumes as most decidedly of the new season. This difference lies generally in the details, which are most interesting and of infinite variety.

Skirts of costumes are to differ essentially from those for tailored suits in width. For the tailored skirt remains stationary around the two yard or one yard and three-quarter width, while the costume skirt seems to get narrower and narrower. Only last season a leading importer told me that he did not dare to copy his French models exactly, because the American women would not accept them, so it was both instructive and amusing to find that this season he adheres strictly to the French width. From which the conclusion must be drawn that American women have been either educated, up or down, as suits the taste of the critic, to a general acceptance of the extremely narrow skirt.

The wearers of these costumes may truly be called statuesque. There are the artistic long, soft-clinging lines of drapery, which are by no means vulgar, unless the carriage of the wearer makes them so. Indeed, thus far I have failed to see any model that was sensationally vulgar in its conception or construction. Even the slashed skirt is so cleverly treated that it has become both clever and fascinating. A model of this style was composed of black and green satin, with a cuirass of gold-figured black mousseline de soie cuirass, lightly embroidered in dull Oriental colorings. At the sides the cuirass came half way to the knees, but parted in front to admit of the slight green drapery, while below this the skirt was made of a swirl of black satin, which parted in the centre front to show a full plaiting of black mousseline de soie, which was entirely unlined. As the wearer of this costume was supposed to wear black hose and slippers, there was absolutely nothing to cavil at in the fact that the skirt was slashed half way to the knees. However, if the wearer should don hose and slippers of a contrasting color, she would certainly create comment.

There are all sort of dainty conceits in the making of slashed skirts for evening gowns, and I know of no one who carries them out better than a young dressmaker who showed me the other day a gown which she had just finished for Mrs. Reginald Vanderbilt. Mrs. Vanderbilt is renowned for her ultra smart dressing, and her slender figure and graceful carriage will certainly set off this lovely evening gown to perfection.

Gown showing panniers of silver embroidered satin over a petticoat of old blue satin meteor. Maison Maurice, Fifth Avenue

The gown itself is the softest and richest of white satin, with a ten-inch slash at either side of the skirt. These openings are disguised by a chiffon petticoat ornamented with small ruffles and tiny ribbon flowers in the delicate Pompadour colors. These furbelows will only show when the wearer moves, and therein lies their fascination. Over the white satin hung a knee-length tunic of cherry-colored chiffon, edged with a one-inch band of crystal bead embroidery, which also formed the bodice drapery where it was combined with satin and fine lace. There were odd little bits of red satin piped with green, set at various points of the costume. They were an audacious touch that lifted the costume quite out of the ordinary, as are all of the costumes made by this new firm.

As the new fashions crystallize, white serge becomes a more and more important factor for tailored suits and separate coats. The best representation of the fashionable designs in serge are to be found in the Haas Blue Book. The distinguishing feature of the really smart serge is that it is no longer cream white, but pure white, which is vastly more becoming than the cream shade. There is little likelihood of white serge becoming common, because of its price. Then, too, so much care is required in its manufacture that only the foreign mills making the finest grade cloths care to undertake its production. American manufacturers cling to the staple shade of cream serge.

One of the newest white materials is tyl-tyl. This is a soft, pliable, all-wool material with a rough, knobby surface, which somewhat resembles Turkish toweling, and has, therefore, already given rise to numerous caustic paragraphs in the daily papers anent the bathrobe costume. Nevertheless, it is a smart material, which will find its greatest use in combination with other materials, and for trimming purposes. It can be harmoniously used with both transparent and opaque fabrics, and with those made of silk, cotton or wool, so that the possibilities for its use are endless.

The Haas Blue Book of tailored suitings will give you an ad-

1. The beauty of delicate lace and chiffon is enhanced by trimming of dark fur, as shown in this lovely creation by Joseph

mirable choice of colorings and designs for the practical tailored suit, while their Blue Books of silks are quite up to the high standard of exquisite colors and materials, which have won for them the admiration of the best-dressed women throughout the country. Among the silks are some admirable serge suitings, admirable both as to color and quality. There are the popular black and white effects in endless variety, and more novel still are the double-faced suitings, which are adaptable for the construction of both tailored suits and short-skirted costumes intended for day wear. There is a lovely brown shade that is a little darker than tan, the reverse side of a peculiar light shade of blue green, then there is the always elegant dark blue, with the reverse of the new shade of cherry red. A parasol to match the gown or suit would be ultra smart, while the hat might be entirely of the shade to match the reverse side.

Changeable taffetas are shown in a wide range of colors, suitable for the construction of tailored suits, costumes for day and evening occasions. Paris, by the way, is pronouncedly in favor of the light shades of taffeta for street purposes, shades which we American women generally find more appropriate for evening use. It is probable, however, that the French women will choose to wear these light-colored taffetas only for the races and other outdoor fêtes. One must always remember, too, that where we use the trolley to a great extent, the French women use the public cabs and motors, and, therefore, they can select lighter colors than we can.

Russet brown and Paris tan will, after dark blue, be the most fashionable colors for tailored suits, but it must be remembered that white serge will largely replace the overpopular blue serge this spring.

In the stunning line of Migel Quality silks are to be found some lovely serge suitings in the black and white combinations, all white, dark blue, and the tan shades. These are of a weight that makes them suitable for the construction of the spring tailored suit as well as of the more elaborate costume. They also show a remarkable line of wash crêpes, which will be both lovely and practical for the construction of all sorts of costumes intended for midsummer wear. Another splendid silk of Migel Quality is a natural tan crinkley crêpe that somewhat resembles Shantung, and which is guaranteed to wash. It will make stunning suits, dresses and motor coats, and for the latter purpose will be far more admirable than the tan linen coats.

Indeed, the silk manufacturers have been kind enough to make several kinds of wash silks, including even washable foulards. So that since dresses consume so little material women may, indeed, have their entire wardrobes of silks. Washable crêpe de chine is being much used for undergarments, including night gowns, chemises and combinations. A white washable crêpe de chine petticoat will be highly desirable for wear under street as well as party gowns this summer. There is nothing cooler or more comfortable for summer wear than a petticoat of white tub silk, which may be made quite elaborate with trimmings of valenciennes lace.

The woman of leisure can make many of these undergarments and simple dresses as well by using a well-cut paper pattern. She then gets just the styles she likes, and knows that the garments are well made, while if she buys them ready-made, she is all too apt to find that they are fashioned in such a way that washing and ironing becomes a difficult problem, or that sufficient allowance has not been made for seams, with the result that the ready-made garment is often far from satisfactory after it is tubbed. Last summer I revelled in the possession of R and T tub silk dresses and waists, and found that they did not soil so quickly as cotton garments, and

3. A classical simplicity of lines emphasizes the richness of metallic-embroidered fabrics. The jewel-studded coiffure, with a high aigrette, is in keeping with the character of the gown. Shown by Franklin Simon & Co.

SILKS DIRECT FROM MILLS TO CONSUMER

GENUINE R&T SILKS TRADE MARK REG U.S. PAT. OFF.

SILKS FRESH FROM LOOMS TO WEARER

Every Woman Should Read This Announcement

Opening of the Greatest Silk Store in the World During the Week of January 15, 1912

THIS announces a revolution in the methods of Silk Selling. It brings the product of our five great Silk Mills *direct to you*, fresh from the looms and at *manufacturers' prices*. A stock in size and variety greater by far than was ever before shown under one roof. With our present chain of Mills and their varied and perfect equipment we are able to make every variety of Silk demanded by fashion. Come here and see values that are genuine, not assumed for the purpose of a bargain sale. Here are Silks that are really fashionable, and to be offered to the women of New York at manufacturers' prices, direct from Mills to Consumer.

The doors of our large wholesale store on Fourth Avenue at the corner of Twenty-Fourth Street, directly opposite the Metropolitan Life Building, a most accessible location, will be open to the public on or about the above date, at which time will begin a *New Era of Silk Selling* which cannot fail to be of intense interest to every woman fortunate enough to be here.

Rogers Thompson Givernaud Co.

Manufacturers of the Famous Genuine R & T Silks

Fourth Avenue at Twenty-Fourth Street - - New York

2. A graceful model by Joseph in white lace and black embroidered chiffon

came from the wash looking quite as good as new.

With the spring showers so near at hand, it is well to remember that a raincoat is essential. To my mind there is nothing quite like a cravenette coat for this purpose. There are so many splendid and stylish materials that are cravenetted that every woman should be able to find just what she wants in a cravenette raincoat. Tan being slated for such a fashionable run, no doubt the tan raincoat will be more of a favorite than ever, and there are numberless shades and styles in tan Roseberry cloth which will be just the thing for the cravenette raincoat, which can also be used for motor wear. The cravenette proof is entirely without rubber, so that the wearer does not become over warm, and as the materials remain soft and pliable after being subjected to the cravenette proof, they can be made up into any chosen style.

Cravenette Roseberry cloth should make an ideal summer riding habit, but for midwinter and early spring wear there are various weights in Priestley's English Gabardines that will be found eminently desirable. This is the material which is so much used by the English hunting set for riding habits, and which has also received the endorsement of many men and women who are members of the Meadow Brook Club on Long Island.

Separate waists of the lingerie type generally show the regulation sleeve this spring. These are of two lengths, the three-quarter and full length. I saw some stunning styles in new lingerie waists at Franklin Simon's during the week. They were made with both heavy and fine laces, but to my mind the heavy laces were more chic. I also noticed that the majority of the new waists shown at this shop were made with high-boned transparent collars. Doubtless the later season will see the revival of the collarless waist.

Kimono sleeves continue to be used on waists of chiffon and silk materials. The probable reason for their discontinuance in the lingerie waists is that it is so difficult to construct a kimono sleeve in a cotton material which will not tear, or else get out of shape when it is laundered. Also, kimono sleeves continue to be used to a considerable extent upon costumes, though the set in sleeve is gaining headway.

Shapes for costumes are of three types, the Empire, the cuirass or moyen age, and the 1830, which is so closely allied to the Louis XV period.

Hats will be of two general styles, the large picturesque hat and the small, close-fitting one. The latter will be used for dress as well as general wear. We have the automobile to thank for this type of headwear, which is so very comfortable for wear in our modern windy cities. The early styles in straw hats included in the Burgesser collection are smart and up-to-date. They include panamas and leghorns for country and general wear, made in the nattiest and tailored styles.

Facts Worth Knowing

We will gladly answer any inquiry, giving names of shops where these articles are shown or sold, providing a stamped envelope is enclosed.

The originators of many new and practical waists have just brought out a new model that is particularly useful for the woman who travels or who goes to business. It is made of heavy quality India silk, lustrous, and rich in appearance, that will wash perfectly. It is beautifully tailored, and the lines of the waist are such as to stamp it at once as superior. From a trig tailored waist it may be changed at once to a waist suitable for dinner or theatre wear. The manufacturers have a catalogue containing many other designs that is sent out upon request.

In an interesting article, recently published by one of the leading medical journals of the day, the use of face creams is strongly urged. It asserts that physicians should give more attention to the preservation of the complexion, the hair, etc., and encourage woman in her desire to be beautiful, as it is a duty she owes to nature.

"Many an actress courted by our fathers still has a complexion the envy of our daughters," and why? Because she has used, and still uses, only the purest creams and unguents. So be very sure of the creams you use. A firm of wholesale druggists is making an interesting offer to women who are not already familiar with its toilet preparations. For twenty cents, to defray the expense of mailing, they will send out a large autographed photo of one of several famous actresses who indorse their creams. With the photograph they will also send samples of their excellent preparations. One of the finest cleansing creams will be found

Maternity dress of white French batiste, with trimmings of Val. lace and heavy medallions, girdle of colored chiffon—from Lane Bryant.

Why don't You try Hinds Honey and Almond Cream for

Rough or Chapped FACE, LIPS and HANDS

It will soothe and soften the skin much quicker than you'd believe and will heal the tender, sore spots in a day or two.

HINDS Honey and Almond CREAM

will prevent irritation and chapping if applied before exposure and again on returning indoors. You will be delighted to find how soft and smooth your face and hands will be if you use Hinds Cream every day. It is not greasy or sticky and thoroughly cleanses the pores of all impurities.

Invigorates, nourishes and softens the tissue, keeping the skin clear, fresh and always beautiful. We guarantee that Hinds Cream will never injure nor irritate, but always improve the skin;—that it cannot possibly cause a growth of hair.

Mothers and nurses find Hinds Honey and Almond Cream excellent for the skin ailments of infants. **After shaving,** men find it unequaled for relieving cuts and irritation, preventing dryness of the skin.

Price 50 cents per bottle. Sold everywhere, or mailed postpaid if your dealer cannot supply you. Do not take a substitute, but write us.

Liberal sample free on request to those who have not tried it. No duplicating or repeating

A. S. HINDS, 95 West Street, Portland, Maine

THE new styles for Spring and Summer are so charming in their diversity that every woman may select a model to suit her own fancy, providing that the straight, clinging lines are preserved. For materials, Fashion has declared silks to be her preference, with

"Shower-Proof"
Reg. U. S. Pat. Off.
Foulards

as especial favorites. Anticipating an increased popularity for these beautiful fabrics, we have produced a very extensive variety of designs, which, together with the regular line of

CHENEY SILKS

offer a choice of over 500 different printed dress silks—and these include many of the new multicolor prints and border effects.

Cheney Silks are too numerous to sample, but if you will send us your name, we will tell you of a store in your locality that sells them.

Cheney Silks include "Shower-Proof" Foulards, Dress Silks of every kind, Florentines, Decorative Silks, Upholstery Goods, Velours, Velvets, Ribbons, Cravats, Velvet Ribbons, Spun Silk Yarns, Reeled Silks, etc.

CHENEY BROTHERS
Silk Manufacturers
4th Ave. and 18th Street, New York

FAILLE MERVEILLEUSE

The fashionable silk fabric for Spring will be Faille Merveilleuse.

This material comes in charming color combinations most used in Paris for *costume tailleur.*

Samples are shown by the best dressmakers and women's tailors in the Haas Blue Book of *Silk Suitings* for Spring.

HAAS BROTHERS
American Distributing Offices
303-305 FIFTH AVENUE
NEW YORK

New tailored model from Burgesser

in the package. It is said to be far superior to soap, and may be applied with a damp cloth and rubbed over the skin, then using another cloth to wipe away the cream, that will carry away the dust, cleansing the pores as no scrubbing will do. This cream prevents premature lines forming. A greaseless cream, included in the package, preserves the youthful quality of the skin. It contains no oil, and is equally good for an oily or for a dry skin.

Another sample should be vastly interesting to all women. This is a cream to be used instead of powder for evening. It does not rub off, and gives a wonderfully flattering aid to one's preparations for a ball, dinner, or the opera. Many other preparations are put up by this well-known firm, and you are invited to write for samples of anything you may desire. The creams are well known and highly endorsed by the most famous beauties of the stage, and all the preparations are guaranteed under the Food and Drugs Act. Send for samples.

When taking a course of face treatments, it is highly desirable, I have discovered, to find a woman of refinement and pleasing personality. I am, therefore, very glad to recommend a lady who is at the head of one of the best establishments in this city. Furthermore, she has the great ability to select and train her assistants so that they not only are skilled in their profession, but have, to a great extent, the delicacy of touch that characterizes their chief. That this lady has the qualities I have ascribed to her is evidenced by the fact that the establishment, of which she is the head, numbers among its *clientèle* many of the best known society women of this and other American cities. Naturally, it is impossible for this lady to give all the treatments, but her eye is everywhere, and she supervises every treatment that is given in the establishment, and it is, undoubtedly, for this reason, that all the patrons of the establishment are so enthusiastic about it.

Now that the social season is well under way it will, no doubt, be of interest to many women to know of a place where they can go to be beautified for the evening's social engagement. The eyes must be lustrous and sparkling for the opera, the theatre or the dance. The skin must glow, and must have just the right rosy tint to be attractive under the searching electric light. It requires the professional touch to set off the natural charms even of the débutante. The proper powders and other cosmetics require skill in their selection for the evening event. Any woman can soon learn what best becomes her for day occasions, but it is another story for the evening, and if one wants to do this correctly, one must at least take lessons in the art from a skilled professional.

A toilet cream that is guaranteed by the maker to be always absolutely pure and fresh, and never to contain any harmful substance, and which is highly endorsed by such well-known women as Mrs. Fiske, Margaret Anglin, Mme. Tetrazzini, Geraldine Farrar, Billie Burke, and countless others, is now within the reach of every one. It is to be had for the moderate price of $1 a jar, and it may be added that all the value is put in the cream itself, and not in an ornate package. To obtain the best results, one has only to follow faithfully and persistently the directions that go with the cream. For special cases the advice of this expert maker is always at the service of the user of his cream.

I saw the other day such a lovely, quaint Colonial tea set, given by Mrs. Cleveland to a friend for Christmas. The decorations were gold bands, and the recipient's monogram also in gold. The whole thing was so artistic that I asked where it came from, and immediately made a visit to the shop. It is a most original place, where they make a specialty of decorating china to order, and at such moderate prices that they are simply astonishing. For example, a French china tea set, which I intend to possess, is only $15. This consists of a dozen cups and saucers, decorated with gold band, handles and monogram, and a tea pot, sugar bowl and cream pitcher, with gold band and handles. I could not have the monogram on these, because I chose that old-fashioned, quaint, fluted design, the style one so often sees in old silver, but which I never before found in china. A china teapot is so much more hygienic than a silver one, yet it is so difficult to get really artistic shapes in china, that I feel I have made an important discovery in this little shop. I say little shop, because in the show-room only samples of these shapes are shown, yet there is such a profusion of these that there is a shape to suit every taste. The plain white shapes are shown in both French china and Beleek, the latter being more expensive than the French china, as most of you no doubt know. There are not only afternoon tea sets, but entire breakfast and dinner sets, and all sorts of odd pieces, such as vases, bowls, and comports. A comparison shows that for this individual china the prices are no more than for that which is already decorated. For example, ramikins with plates are only $8.50 a dozen, and this includes the decoration. Besides all which, the owner is never too busy to give his special attention to a customer.

New tailored model from Burgesser

AFTER THE WINTER YOUR SKIN NEEDS REFRESHING

Examine your skin closely

See if the pores have become large and clogged; if it has lost its smoothness; if it has grown colorless.

The constant strain imposed upon the skin during the winter months makes it unable to withstand such trying conditions. Each spring, it needs *refreshing*.

To refresh your skin

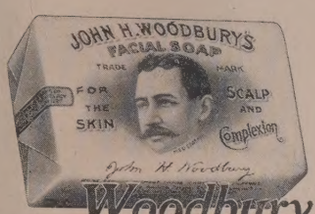
Woodbury's Facial Soap contains properties which are helpful to the skin. If used regularly, Woodbury's arouses your skin, keeps it active, makes it glow with health.

Get a cake to-day. Notice its effect the first time you use it. This is a promise of what its *steady use* will do. Woodbury's costs 25c a cake. No one hesitates at the price after their *first cake*.

Write today for samples

For 4c we will send a sample cake. For 10c samples of Woodbury's Facial Soap, Woodbury's Facial Cream and Woodbury's Facial Powder. For 50c a copy of the Woodbury Book on the care of the skin and scalp and samples of the Woodbury preparations. The Andrew Jergens Co., Dept. F, Spring Grove Ave., Cincinnati, O.

For Sale by Dealers Everywhere



Woodbury's Facial Soap

Lane Bryant

19 West 38th Street, near Fifth Ave., **New York**

Negligees and Simple Dresses

A large assortment in a variety of styles always ready for immediate delivery or made to measure at short notice.

Our position is unique among houses that cater to the well dressed.

We specialize in house gowns and simple dresses that distinguish the exclusive wardrobe.

Maternity Dresses

Made in one piece—expand to the figure through all stages without alteration—of crepe de chine, charmeuse, serge, challie, foulard, pongee, cotton voile, swiss, linen and gingham.
Made to measure **$10.75** to **$58.75**

Coats and wraps of cloth, serge, pongee, taffeta and crepe de chine—effective styles for mid-season wear **$25.00** upwards

Send for catalog

98X (*as illustrated*) Charming negligee of crepe de chine. Made in all colors including black and white. Panels joined with handsome Val. insertions with intervening lace bow knots. Fichu of lace with lace bow and ends in front.
Price, **$27.50**

WASHINGTON HEIGHTS BRANCH
Broadway and 163d St., New York

The Burgesser Tailored and Semi-Dress Hats for SPRING and SUMMER

combine the quality and style that characterize all models bearing this trade mark.

For sale at all leading dealers throughout the United States and Canada

Designed and Introduced by

A. D. Burgesser & Co.

149-151 Fifth Ave.
New York

A. D. BURGESSER & CO. IMPORTERS AND MANUFACTURERS NEW YORK TRADE MARK

Chic tailored suit in glacé taffeta. Taffeta will be very much favored for this class of suit next spring

Now that lace fichus, collars and frills are so much the vogue, dainty jeweled pins to hold them in place are an actual necessity to every woman's toilet. Smart women are using long bar pins to hold the side frill to the shoulder. I saw some unusually attractive bar pins in lace work designs that were set with sapphires, amethysts and topazes. The settings were gold hand-work, and the prices ranged from $12.50 to $28, those at $17 and $18 being particularly effective. Colored stones are being more and more used for daytime occasions, the idea being that the stone shall harmonize with the color of the gown or its trimmings. This idea is even carried out in earrings, and it is truly astonishing how many women wear earrings nowadays. For formal occasions pearls and diamonds, or combinations of these stones are used for earrings, but for morning use colored stones, with pearls or diamonds, are considered more elegant. Some unique designs, set with these stones, were shown me at from $32 to $85, all of which were beyond criticism.

Now that women are coming more and more to appreciate flexibility in a corset, and are, in fact, demanding it, it is well to examine one that is most admirable in this respect, and at the same time answers all the exacting demands of fashion. The way in which it is boned makes it possible for the wearer to bend easily in any direction without the least resistance, or any danger whatever of breaking the supports. It is a truly wonderful corset for the full figure. Added to its many fine qualities is the fact that there is a guarantee that if the bones break within a year, the wearer is entitled to a new corset. Furthermore, the corset can be easily washed at home, if only the front steels are removed, though I am told that many women leave these in and obtain good results. This corset comes in both front and back lace style, the latter costing two dollars more than the front lace, and the price is from $8 to $20, according to the style and material used. This corset is also made in maternity style, and is so arranged that it can be worn throughout the entire period.

Which makes me think that I saw a splendid collection of maternity gowns in all the new summer materials the other day. These gowns are made in the latest styles, and so arranged that it is said that absolutely no alteration is required during the entire period, and furthermore, the styles are so good that they can easily be worn afterwards. One was of dotted swiss trimmed with filet lace, and cost $18. Another lingerie model was made of lovely wide embroidery in the heavy English style, the bodice being trimmed with a daintily draped fichu and ribbon. It was good value at $40. Another embroidered gown had an odd and attractive ornamentation of blue chiffon bands and a few blue beads. Another lingerie model was of white voile embroidered with *fleur de lis* and ornamented with baby Irish lace, and cost only $35. A pretty and practical gingham model showed an effective combination of stripes, with the plain gingham at $12. One of white linen was trimmed with filet embroidery at $35. This was constructed in a slightly different manner from those of the softer fabrics, but was equally clever, and so arranged that it also could be worn throughout the entire period.

Now that bridge parties are in full swing, it is well to know of moderate priced accessories to the game. There are attractively boxed bridge whist sets that will make admirable souvenirs. Red or green rep paper boxes, filled with the necessary accompaniments of the game, can be had as low as seventy-five cents. Those in imitation leather are $2 each. Stunning pad holders, with pencil, are forty cents each, while the pads cost from ten to twenty cents, or $1 and $2 by the dozen. It is certainly a great convenience to have the bridge sets, conveniently boxed, so that there is no hunting around for missing links.

There are all sorts of pretty little novelties for bridge prizes to be found in sterling silver at one of the smart shops, and the prices are not at all high. For example, there is an odd sugar tray made to hold domino cut sugar that is marked $5. Then there are any number of odd little fancies in tea balls, kettles, emerys, bells, and other unique shapes that may be had for from $2.50 up; with stands these tea balls are marked $5. Suitable for a first prize is a dainty little leather case containing a tea caddy and tea-pot ball, which is marked $16. Then there are combination sugar cutter and tongs for $4, a lovely little lemon dish for $13, or sandwich tongs for $4.

For the athletic girl there is a new style brassiere that will be highly appreciated. With it there is absolutely no necessity to wear a corset. It is well boned, and in such fashion that it can be readily washed. This athletic brassiere fastens in front with ordinary dress hooks that will not rust. It comes in all sizes, and laces under the arms, so that it can be readily adjusted to fit the figure as snugly as desired. Worn with a hip confiner, this athletic brassiere will make an ideal garment for summer wear by women generally, for the combination of this brassiere, with a hip confiner, does away entirely with the necessity for a heavy corset during hot weather.

Many women have gems that they would like to dispose of, yet if they take such jewelry to the shops where it was bought they find they will only be allowed the value of it on a new

GAGE MILLINERY

Send 2 cents for our Booklet of Spring Styles, ready March 1st, showing Gage Trimmed and Tailored Millinery. Address, Dept. "Y."

GAGE HATS are known throughout the country for style and originality of design. For sale by all leading milliners. Ask your dealer for Gage Hats.

Gage Brothers & Co.—Chicago

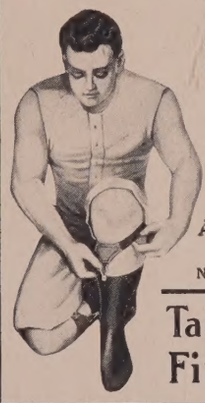
Paris Garters are as easy to get as they are easy to wear.

Anywhere that you can find good furnishings you can buy

PARIS GARTERS

No Metal Can Touch You

In the rare event of an attempt at substitution you have only to look for the name **PARIS**, which is on each garter.



They are the standard of to-day.

25 cents
50 cents

At All Dealers

A. STEIN & CO.
CHICAGO, U. S. A.
New York, Flatiron Bldg.

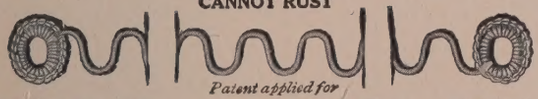
Tailored to Fit the Leg

THE NEWEST COLLAR SUPPORTER

CUSHION "EVE"

CANNOT RUST

White or Black 3 on a card, 10c at Notion Counters



Patent applied for

Absolutely Invisible Under Lace Collars

THE **CUSHIONED ENDS** ARE EASILY SEWED THROUGH AND CANNOT SCRATCH THE NECK

Joseph W. Schloss & Co., New York

INA

Queen of Face Powders

Enhances and protects your beauty. The changing seasons leave no trace upon the soft skin of those who use INA, the most perfect and beneficial of all face powders. Extra adherent, yet absolutely invisible. It gives a natural, fresh, youthful smoothness to the complexion, which compels just admiration. So delicately scented as to impart just a dainty odor of exquisite, lasting perfume. A luxurious toilet necessity of fastidious women the world over. Colors: Rose, White or Natural. At druggists, department stores, or by mail. 50c a box.

Makes a Matchless Complexion

JULIUS SCHMID
Importer "Parfumerie Beaurivage"
Astoria, New York City

Yours Free!

This big, generous bottle of Meximol

Shampoo sent practically *free* to prove that it is *best* for your hair. *Not* a preparation—just made from *pure* extract of nature's Mexican Amole Root, as used by the ladies of Mexico, so *famed* for *beautiful* hair. Makes hair fluffy, silky and *naturally* wavy. These free bottles go *quick*—get yours *now*. Send 6c. *to-day* (to cover shipping cost) for *Your Free Shampoo*.

FRANCIS E. LESTER CO.
Dept. T R 2 Y Mesilla Park, N. M.

MRS. ADAIR

ANNOUNCES A CHANGE IN THE MANAGEMENT OF HER NEW YORK SALON

Mrs. Adair, on visiting her New Salon, found that her original GANESH Treatments for acquiring and preserving beauty of face and form had not been strictly adhered to. She has therefore accepted the resignation of her New York manageress. To assure her American clientele the same treatments as practised in her London, Paris and Nice salons,

MRS. ADAIR HAS PLACED HER LONDON MANAGERESS IN CHARGE OF NEW YORK SALON

The GANESH Facial Treatments, when faithfully practised, have never been known to fail. Mrs. Adair's treatment for tired, lined eyes is especially effective. The GANESH Toilet Preparations are described in a price list booklet which is mailed free. Mail Orders filled. Write to Mrs. Adair for a copy of her valuable book "How to Retain and Restore the Youthful Beauty of Face and Form."

NEW YORK - - - - - - 21 West 38th Street
LONDON - - - - - - - 92 New Bond Street, W.
PARIS - 5 Rue Cambon NICE

Are You a Motion Picture Fan

Whether you are or not, you will find THE MOTION PICTURE STORY MAGAZINE interesting. If you are, you will find it fascinating.

This unique magazine, which has already won the hearts of many thousands of readers, contains complete short stories of Motion Picture plays printed *in advance of the film releases.*

Stories Brimful of Human Interest

Stories of love, adventure, Western life, vivid descriptions of the manufacture of the world's great commercial products—in fact, interestingly written stories of all the leading Motion Picture plays, are found in THE MOTION PICTURE STORY MAGAZINE.

Many Beautiful Illustrations

This magazine is remarkable for its wealth of beautiful and striking pictures. Nearly every page contains an interesting illustration. Each month the portraits of fifteen of the leading photoplayers appear under the head, "Gallery of Picture Players."

Have you seen a copy of this remarkable magazine? If not, get one **NOW.** On sale at the news-stands and motion picture theatres, or direct from us at 15c.

Subscribe and Make Sure of Getting It

If you have already seen the magazine and like it, why not subscribe for it? Our circulation is increasing so rapidly that it is the *only way* you can make sure of getting it regularly. Subscription rate $1.50 per year. Just fill out the coupon below and mail.

THE MOTION PICTURE STORY MAGAZINE
26 COURT STREET, BROOKLYN, N. Y.

The Motion Picture Story Magazine
26 Court Street, Brooklyn, N. Y.

Gentlemen:

Enclosed find $1.50 (Canada $2.00, Foreign $2.50) for which please send me the Motion Picture Story Magazine for one year beginning with the.....issue, 1912.

Name.....

Street.....

Town and State.....

The Files of the Theatre Magazine are Invaluable to Collectors

BIND YOUR NUMBERS OF THE

Theatre Magazine

READERS who have preserved their copies and return them to us in good condition, by express, prepaid, will receive a complete copy, together with title page, table of contents, on payment of $3.00.

The Eleventh Year (1911) is bound in TWO VOLUMES

purchase. So you may like to know of a jeweller who will dispose of it for you, and only ask you a commission when a sale is consummated. If the price you demand for your gems is too high, this man will quickly tell you, and decline to undertake the transaction. But very naturally he endeavors to secure the best price he can for you, since by so doing his commission is the greater.

A corset made to order for $5 is a decided innovation. Yet a thoroughly reliable corsetiere tells me she can do this, if the customer takes her own measures, according to the given directions. Made to order corsets are an excellent investment, because they fit better, and, therefore, last longer than those ready-made. It is because this corsetiere does a mail order business only, and thus eliminates the cost of elegant showroom and fitting-rooms, and the expense of taking measurements, that these corsets can be had at the small cost of $5. She guarantees a perfect fit and perfect satisfaction, or refunds the money when the corset is returned. All which is perfectly fair and just, and therefore makes me able to recommend that you give this corset a trial. The material is a narrow satin striped coutil, and the boning is light, compared to many made to order corsets. After the first corset is made, you may select a higher priced material, among twenty or more dainty imported fabrics in all white or delicate colors. For these the price is $12. Of course, you have the choice in your second pair of keeping on with the $5 material, but I venture to say that when a customer sees the sample she will want one of these lovely fabrics.

Seed pearl jewelry, the kind our grandmothers wore, has taken the town by storm. Jewellers are wondering how the fad got a start. But whatever the origin, it is here, and here to stay, since all the jewelers are making extensive displays of it. The pearls used are genuine, but much of the cost is in the workmanship, for the tiny pearls are strung on horsehair in the desired designs. I came across a jeweller the other day who, because he makes his own ornaments, and because he maintains no expensive establishment, is able to sell seed pearl jewelry considerably cheaper than his competitors. For example, neck chains are from $15 to $25, according to the number of rows of pearls. These have the strands twisted together. Earrings in several styles are $14. Festoon necklaces are $25. Then he has seed pearl festoon necklaces in novel designs, set with opals, that are also $25, while *lavallieres* of silver, in antique designs, ornamented with seed pearls, are only $4 and $5.

BROWN'S
BRONCHIAL TROCHES
Nothing excels this simple remedy for Throat Troubles, Hoarseness and Coughs. Also gives relief in Bronchial, Asthmatic and Lung affections. Free from opiates. Sixty years' reputation. Sold only in boxes. **Sample mailed free.**
JOHN I. BROWN & SON, Boston, Mass.

RIVERSIDE PRESS, NEW YORK